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13533	America	Arr. Greenwald	2	.25
2348	America (With Six Other Well-Known Melodies)	Arr. Rickaby	1	.50
15344	America (With The Star Spangled Banner)	Arr. Stults	3	.25
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15374	America Aroused. March	Schelling	4	.60
14739	America First. Marche Militaire	Rolfe	2½	.25
16861	America Victorious. March	Strickland	3½	.40
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OD Co.	American Line March	Baker	3-4	.35
15344	American National Anthems.	Arr. Stults	3	.25
	The Star Spangled Banner and America			
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19556	American Supremacy. March	Phelps	3	.35
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14870	Color Guard, The. March	Felton	3	.40
5677	Comrades in Arms. Two-Step	Hayes	3½	.50
26230	Crash On! Artillery. Coast Artillery Marching Song	Hewitt-Osborne	4	.50
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11827	Flag Day	Spaulding	2	.25
JC Co.	Glory of the Yankee Navy. March	Sousa	3	.50
JC Co.	Hail to the Spirit of Liberty. March	Sousa	3	.50
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11825	Independence Day	Spaulding	2	.25
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22571	John Paul Jones—The Revolutionary War	Blake	2½	.35
22575	John Pershing—The World War	Blake	2½	.30
30044	Liberty Bell, The. March	Sousa	3½	.50
30761	Liberty Bell, The. March	Sousa-Peery	3	.50
23403	Marine Corps Reserves. March	Geibel	3	.50

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30150	New Colonial, The. March	Hall	3	.50
8952	No Surrender. March	Morrison	3	.40
19153	Off to the Camp	Bilbro	3	.25
15215	On the Old Camp Ground.	Arr. Rolfe	2½	.30
8235	Our Army and Navy. March	Kern	3	.50
OD Co.	Our Gallant Officers. Polka Militaire Brillante	Engelmann	4	.50
2534	Our Glorious Union Forever. Medley of National Melodies	Howard	3	.35
11896	Ours Is a Grand Old Flag. With Words	Spaulding	1	.25
14070	Patriotic America	Spenser	2	.25
15101	Patriotic Day	Crammond	2	.35
2303	Present Arms. Scene Militaire	Boscovitz	2	.30
26003	Pride o' the Land, The. National 4-H Club March. Vocal Refrain.	Goldman	4	.50
25485	Pride of the Nation, The. March	Grey	3	.40
19637	Pride of the Regiment. March	Crammond	2½	.30
2570	Return of the Heroes. March Militaire	Engelmann	3	.40
19043	Return of the Volunteers. March	Engelmann	3	.40
15963	Salute the Colors. March	Warren	3	.50
17720	Salute to the Colors. March	Anthony	2½	.40
6969	Soldier Boy. With Words	Bugbee	2	.35
22874	Soldier's Song	Krentzlin	2	.25
15294	Sonatina Americana	Boothroyd	3	.80
14568	Stand By the Flag! Patriotic March	Stults	3	.35
30111	Stars and Stripes Forever, The. March	Sousa	4	.50
30552	Stars and Stripes Forever, The. March	Sousa-Schaum	2½	.50
2348	Star Spangled Banner, The (With Six Other Well-Known Melodies)	Arr. Rickaby	1	.50

PIANO SOLO—Cont'd

Cat. No.	Title	Composer	Gr.	Price
15344	Star Spangled Banner, The (With America)	Arr. Stults	3	\$0.25
11872	Taps! Military March	Engelmann	3	.35
22574	Theodore Roosevelt—The Spanish-American War	Blake	2½	.30
25081	To the Front. Military March	Clark	3	.40
26009	Valley Forge March. Vocal Refrain	Goldman	4	.40
11878	Volunteers March. With Words	Krogmann	1	.30
11824	Washington's Birthday. March	Spaulding	2	.25
14783	Washington's March		3	.20
OD Co.	Yankee Doodle. Brilliant Variations	Arr. Grobe	3-4	.40
OD Co.	Yankee Doodle	Arr. Kern	2	.30
OD Co.	Yankee Doodle	Arr. Mack	2	.30
13529	Yankee Doodle. Colonial	Arr. Greenwald	2	.25
2348	Yankee Doodle (With Six Other Well-Known Melodies)	Arr. Rickaby	1	.50
16675	Young American's Patrol	Lawson	2	.40

PIANO, FOUR HANDS

2517	America		1	.25
17388	America First. Marche Militaire		2	.25
OD Co.	American Line March	Baker	3	.60
16354	Color Guard, The. March	Felton	3	.60
9749	Comrades in Arms. Two-step	Hayes	3½	.75
15077	Hail! Columbia. President's March	Arr. Mero	3	.25
30442	Liberty Bell, The. March	Sousa	3	.75
30407	New Colonial, The. March	Hall	3	.70
23451	Marine Corps Reserves. March	Geibel	3	.70
25243	Military March	Bucher	2	.50
14510	National Patrol	Spaulding	3	.50
11202	No Surrender. March	Morrison	3	.50
OD Co.	Our Gallant Officers. Polka Militaire Brillante	Engelmann	3-4	.90
17366	Patriotic Day	Crammond	2	.50
17947	Patriotic Song	Kronke	1-3	.30
24339	Pride of the Regiment. March	Crammond	2	.40
2571	Return of the Heroes. March Militaire	Engelmann	3	.40
15976	Salute the Colors. March	Warren	3	.50
18105	Salute to the Colors. March	Anthony	3	.60
14569	Stand By the Flag! Patriotic March	Stults	3	.50
30112	Stars and Stripes Forever, The. March	Sousa	4	.75
13068	Taps! Military March	Engelmann	3	.50

ONE PIANO, SIX HANDS

OD Co.	American Line March	Baker	3	.60
23389	Return of the Heroes. March Militaire	Engelmann	3½	.85
OD Co.	Star Spangled Banner, The	Smith	3	.40
16919	Taps! Military March	Engelmann	2½	.60
30113	Stars and Stripes Forever, The. March	Sousa	3	1.00

ONE PIANO, EIGHT HANDS

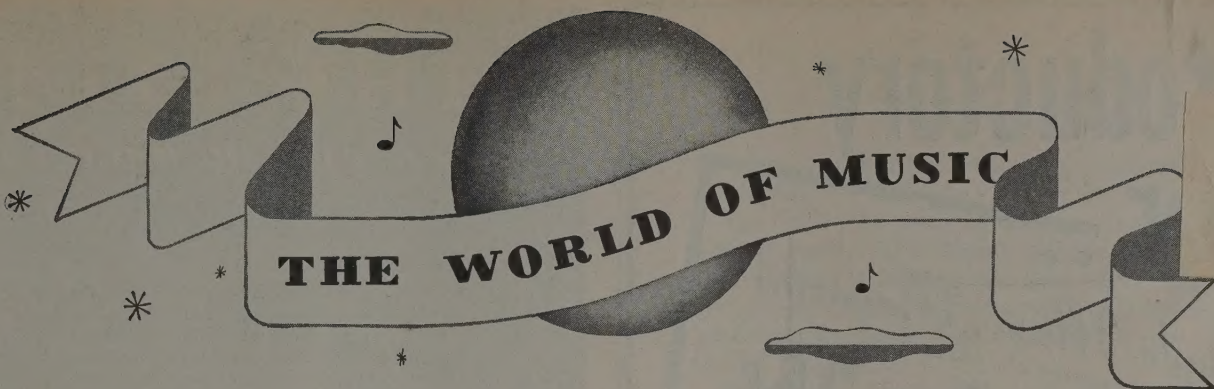
17064	Taps! Military March	Engelmann	3	.75
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TWO PIANOS, EIGHT HANDS

OD Co.	American Line March	Baker	3	1.50
6882	Comrades in Arms. Two-step	Hayes	4	1.25
13053	No Surrender. March	Morrison	3	.80
18245	Salute to the Colors. March	Anthony	3	.90
14570	Stand By the Flag! Patriotic March	Stults	3	.90

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HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE AMERICAN MUSICAL ARTS FOUNDATION, through its Award Committee which includes Raymond Paige, Deems Taylor, Lawrence Tibbett and Charles Wakefield Cadman, recently announced its first annual awards for contributions to American music. The State Teachers College of Indiana, Pennsylvania, Smith College of Massachusetts, and Wesleyan University of Connecticut receive first honors. The decisions were based "entirely upon the actual interest of the music departments in American music." Many other well known colleges received honorable mention.

DR. AND MRS. GUY MAIER—to music lovers, Guy and Lois Maier—left their Santa Monica home in May for a busy summer season; appearing in Portland, Oregon, on the 17th and in San Francisco on the 23rd, as soloists with orchestra.

After completing a series of lectures on style and repertoire in Los Angeles, Dr. Maier conducted a similar course in Chicago during June; and he will give private lessons, classes in repertoire and two-piano work, as well as conduct a "Teachers Round Table" at the Juilliard Summer School in New York City from July 7th to August 15th. From August 18th to 22nd, the Maiers will be in Asheville, North Carolina. Dr. Maier has interesting new features in project for his department in *THE ETUDE*.

THE NATIONAL GUILD OF PIANO TEACHERS held the Twelfth Annual New York Auditions on June, 5th, 6th, and 7th, in the Hotel Biltmore, New York City, and also at the MacDowell Club, because of the unusually large registration. Hans Barth, director of the National School for Musical Culture, served as general chairman.

BETTY HUMBY, noted English pianist, appeared as soloist in the Delius "Piano Concerto in C minor" with the Columbia Broadcasting Symphony Orchestra conducted by Sir Thomas Beecham, on June 22nd.

THE NORTH CAROLINA SYMPHONIC CHOIR, under the direction of Lewis Bullock, have set forth on a five weeks tour to the West Coast. The forty members of this delightful group come from the farms and high schools of four small North Carolina hamlets; and, since Sunday is the one day they are free to rehearse, individuals study their music and words at home during the week, to be letter and note perfect on the Sabbath.

YEHUDI MENUHIN will appear at Robin Hood Dell on July 15th, having curtailed his South American tour to do so. José Iturbi will act as soloist and conductor on July 8th, the date previously reserved for Fritz Kreisler whose unfortunate accident—from which he is happily recovering—prevents his appearance.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association, is holding its Summer Session in Boston, Massachusetts, from June 30th to July 2nd, in connection with the N.E.A. Convention. The Organization also announces its 1942 Biennial Meeting to be held in Milwaukee, Wisconsin, from March 28th to April 2nd.

BRUCE SIMONDS, professor in the Yale School of Music and Chairman of the Department of Music in Yale College, has been appointed Dean of the School, beginning July 1st. Mr. Simonds will also continue his courses in piano and the history of music.

Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mesa Trail* by Arthur Owen Peterson. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.



PHILIP JAMES

PHILIP JAMES' arrangement of *The Marsh of Rhuddlan* was given its first performance by the Welsh Women's Chorus of New York in their annual concert, at Town Hall, New York City, on May 12th.

ARTHUR HONEGGER'S musical setting for Denis de Rougemont's "Nicholas de Flue" was given its American première by a group of well known choral organizations and the orchestra of The New Friends of Music at Carnegie Hall in New York City early in May.

ISIDOR PHILIPP, famous French pianist and teacher, who recently arrived in New York City from France, is a member of the faculty of the Juilliard Summer School.



DOROTHY MAYNOR

DOROTHY MAYNOR, noted negro soprano, is a person of many accomplishments; not only does she sing beautifully, but she plays the English horn, the oboe and the flute, as well as being able to orchestrate a song, conduct an orchestra score and transpose a difficult accompaniment at sight.

THE PIANOFORTE TEACHERS' SOCIETY of Boston presented the last Pupils' Pianoforte Recital of the season in May, at Steinert Hall in Boston. Students of various teachers appeared on the program, assisted by Miss Aniceta Shea, soprano.

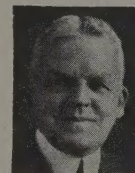
A PRIZE OF ONE HUNDRED DOLLARS will be awarded to an American Composer for a composition for Symphony Orchestra, by the Washington Heights "Y" Symphony Orchestra of New York City. All scores and parts must be submitted by July 15th. Address all communications to Bertha E. Nagen, Secretary Y. M. & W. H. A. of Washington Heights, Ft. Washington Avenue and 178th Street, New York City.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have not appeared in public recital in New York City may enter. Applications must be filed before September 30th. Application blanks may be procured by writing to The MacDowell Club Young Artists Contest, 166 East 73rd Street, New York City.

SERGE KOUSSEVITZKY is directing the Berkshire Symphonic Festival and Music School in Tanglewood, Massachusetts. Leopold Stokowski is on tour with the All-American Youth Orchestra. Bruno Walter is conducting concerts in Hollywood and Berkeley, California. Werner Janssen has been conducting concerts by the Brazilian Symphony Orchestra in Rio De Janeiro.

THE NATIONAL FEDERATION OF MUSIC CLUBS' twenty-third Biennial Convention, held in Los Angeles in June, was the most widely attended in the existence of this outstanding organization. "Loyalty through Music" was the slogan, and as usual American Music was stressed throughout the meeting, together with several Latin-American programs featuring Elsie Houston, Brazilian soprano, and other well known South American artists. Aside from such world famous musicians as Josef Hofmann, Charles Kullman, Helen Jepson, Rosalyn Turek, Beryl Rubinstein and Arthur Loesser, Rose Dirman, Eudice Shapiro, many choral and instrumental groups from twenty-four States took part in the programs. Charles Wakefield Cadman led the American Composers Forum, in which Louis Gruenberg, Richard Hageman and Harvey Gaul participated. Fifteen-year-old David Smith, a student at the Cincinnati Conservatory of Music and winner of the Edgar Stillman-Kelley Junior Scholarship of the Federation, was the featured soloist on Junior Day.

DR. F. MELIUS CHRISTIANSEN, dean of American choir directors and famous for his St. Olaf's College Choir of Minnesota, will conduct classes at Chambersburg, Pennsylvania, from August 3rd to 15th, after having directed similar courses at Perry Hall, Lake Forest, Illinois, during June and July.



EDMON MORRIS

EDMON MORRIS, pianist and musical educator, born in Frankford, Philadelphia, Pennsylvania, in 1865, died at the Presser Home for Retired Music Teachers in Germantown, on May 16th. Mr. Morris studied with noted American teachers and finally with Leschetizky in Vienna. In America he was for many years at the head of the music department of Converse College at Spartanburg, North Carolina, and directed the important music festivals held there. His distinguished career was marked by many other undertakings in the East and the far West.

THE CLEVELAND SUMMER MUSIC SOCIETY is presenting its third season of summer popular concerts this month at the Public Auditorium in Cleveland, Ohio, under the sponsorship of the Music Arts Association. The Cleveland Summer Symphony, composed of members of the Cleveland Orchestra, is giving the programs under the direction of Rudolph Ringwall.

(Continued on Page 504)

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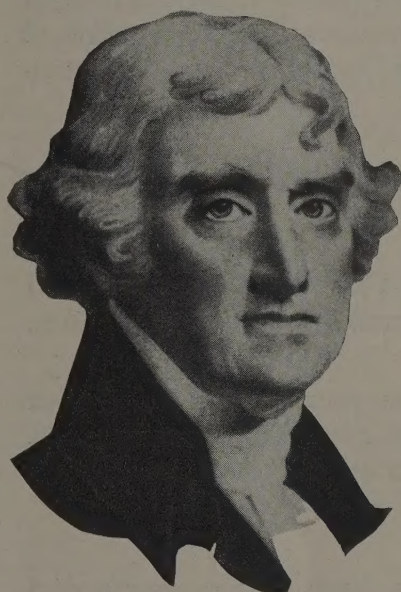
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Music and the World's Great Hour



Thomas Jefferson

BEFORE THE REVOLUTIONARY WAR, Thomas Jefferson wrote, "The God, who gave us life, gave us liberty at the same time." During this month we celebrate our one hundred and sixty-fifth national birthday, which is also the one hundred and fifteenth anniversary of Thomas Jefferson's death on July 4th, 1826. It is now a day of vast significance to the entire world, in a contest between the liberty of democracies and the tyranny of totalitarian governments. As a democracy, there was only one stand we could take. A civilization ruled by tyrants is unthinkable to any one invested with the real spirit of Americanism, whether that person can point to three centuries of American background or whether he is a citizen who has just taken the oath of allegiance, with heartfelt gratitude for the blessings of America. We must always remember that for the most part our population is composed of the descendants of refugees who in many instances came from lands where they were the victims of

religious persecution as well as infinitely inferior living conditions.

The battle between democracy and totalitarianism has already made a shambles of a large part of Europe. It will take decades to repair this monstrous damage. Yet everyone knows that ultimately peace will come again. Let us hope that music will take a significant part in the preservation of that peace.

Thousands of educators and music workers are asking themselves these questions:

I. What will be the influence of this war upon music?

II. What value has music at this time?

To the first question we must state emphatically that, as we have said before, very little of the great music of the world can be attributed to war. True, Beethoven did write his fabricated symphony, "Battle of Vittorio," for Maelzel's Panharmonicon. But this is not Beethoven of the Olympian Heights who wrote his "Third Symphony, the Eroica" ("Sinfonia Grande Napoleon Bonaparte") when he looked upon the little Corsican as a democratic champion of "liberty, equality and fraternity." When Napoleon put the imperial crown upon his own head, Beethoven tore up the title page and called his immortal work "Sinfonia eroica composta per festeggiare il sovvenire d'un grand'uomo." ("Heroic symphony composed to celebrate the memory of a great man.") If we know our Beethoven, and we have been studying his life for years, we cannot imagine his writing a symphony for Adolph Hitler. Why? Well, go back to your histories, and you will find that Beethoven was the first great musician to stand for the essence of democracy. The musical masterpieces dealing with war are relatively rare. Every nation has its *Marseillaise*. The German hymns of hate are built upon Stuka and Panzer lines. They even have a war song for sailors to sing in submarines going forth to sink battleships. But this is not great music in any sense of the word, but a perversion of the art to which Germany has made in peace times so many valuable contributions.

True, all countries have military marches galore. Tchaikovsky's 1812 Overture, Opus 49 is very realistic. Lest we forget, *The Battle of Prague*, a pianistic rumpus as innocent of any military significance as the pan peddler's wagon bumping along a country road, was the artistic war horse of the girls' boarding schools of the mid-nineteenth century. No, on the whole, creative music and war do not mix.

Since the end of the first World War in 1918, now over twenty-two years, relatively few new works of real significance have been produced. Compare this period with that of the previous twenty-two years. Debussy died in 1918. But Sibelius, Strauss, Puccini, Ravel, Respighi, and Stravinsky were still living. Strauss, since 1918, has produced nothing really comparable to his earlier works. Even his "Alpensymphonie," written in 1915, and his "Die Frau ohne Schatten," written in 1916, were eclipsed by his earlier symphonic poems and operas. Sibelius produced his "Sixth and Seventh Symphonies" in 1923 and 1924, respectively. Puccini's "Turandot," produced in 1926, and

(Continued on Page 492)

National Defense Demands Music

★ *T*he state of National Emergency, declared by the President of the United States of America, is of especial significance to all teachers and students and lovers of music.

★ *T*he support of strong public morale in all the Americas, at this time, is as vital as the maintenance of all defense measures. It is our first line of protection against the Fifth Column, sabotage and all subversive activities.

★ *M*usic in England has had a magnificent part in fortifying a historic morale. Its practical value is considered priceless.

★ *A*merican music teachers, private, public and institutional, are enjoined to intensify their efforts to this end, in quiet, orderly, unceasing manner.

★ *P*lan to work harder than ever before to increase your activities and your classes many fold. Organize new musical enterprises, new clubs, new concerts, for everyday people. Do everything in your field to build a determined, fearless resolve to sustain national defense.

★ *G*o forth, even from house to house, to train these people, young and old, in music of all kinds,
—to enable them to meet the strain of the unusual conditions facing the world.
—to give them real American patriotic inspiration, grit and courage.
—to inspire them to return cheerfully to their daily work, refreshed and fortified.
—to make strong their faith in the ultimate triumph of right.
—to foster their loyalty to American ideals, consecrated by God and our forefathers.

Hail to the Spirit of "America Forever"

It is suggested that teachers everywhere hang copies of this statement in as many important places as possible.

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cian, H. B. Longaker, in Charge.

York Philharmonic Orchestra and the Chicago Symphony Orchestra.

The great war produced huge bands which were largely used for propaganda purposes. These included the seven hundred and fifty piece Great Lakes Band conducted by the late Lieutenant Commander John Philip Sousa. The large band that had been maintained at the Washington Navy Yard dwindled after the Great War to eighteen musicians. The Navy Department, however, had by this time been impressed with the practical usefulness of bands, and was interested in their value and development.

As Bandmaster on the U. S. S. Connecticut, I was given the honor of organizing the United States Navy Band. President Harding, who in his youth had been a bandsman, was very much interested in the new band; but it was President Coolidge who signed the Act of Congress making the United States Navy Band a permanent organization.

Now a Permanent Organization

In order to add dignity to the appearance of

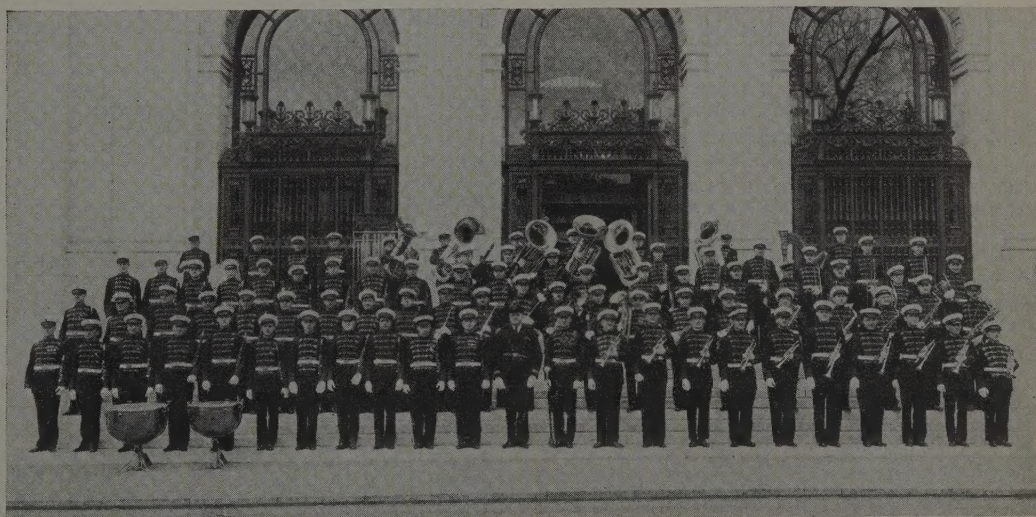


LIEUT. CHARLES BENTER

the band, it was deemed desirable to discard the nautical seagoing uniform. In its place, the regulation Petty Officer's jaunty uniform was adopted. The band commenced to give open air summer concerts, which were splendidly attended, in the esplanade of the beautiful Pan American Union Building in Washington. In 1925 the organization was permitted to leave Washington on concert tours, given in response to insistent demands. At the present time the Navy Band and the Marine Band are, I believe, the only two large touring bands in

the United States. Our tour lasts about eight weeks, in the course of which some sixty concerts are given, always to large audiences. In fact, over a million people hear the Navy Band in this way. The interest taken in our concerts is invariably a thrill to our men and to their conductor. It has been estimated that there are two hundred thousand bands of all description in the United States. The schools, high schools, and colleges have of course added enormously to this number.

My entrance into the Navy was far from romantic. I joined as an apprentice boy when I



THE UNITED STATES NAVY BAND
The band is standing in front of the Pan American Building in Washington.

WHEN I JOINED THE NAVY, over forty years ago, it was quite usual for an American warship to put in at an Italian port and recruit a band of Italian musicians who could not read, write, or speak English. And, as often is not, they returned to their native land as completely Italian as when they left the shores of their sunny, music-loving country. Some of them "stuck," however, and drifted into American lands, thereby making their contribution to our complex American musical life. Even so, the situation was rather irritating; and I determined upon a campaign to make the bands of the United States Navy one hundred per cent American born and American trained. To-day American citizens could rejoice in knowing that every member of every Navy Band—in other words, every musician in the Navy Service—is an American citizen, and ninety-five per cent are American born. How is change has been brought about is an interesting story which requires a glance into the history of music in the Navy.

No one knows when United States naval vessels first established any definite musical organizations. There is a record, however, that in 1827 the old and old frigate, Constitution, shipped a band of twenty pieces—more than the average battleship carries to-day. It is unlikely that other ships carried such a number.

In 1830 we find the first record of a musician listed as a First Class Musician in the Navy. This is probably more of a naval promotion than an artistic one. The members of the bands were usually recruited from the crews, but in 1830 we find William Raymond of Norfolk enlisting in the Navy as a musician. And the first recognized band on the official pay table of the Navy was recorded in 1838. It was a pitifully small affair, consisting of a bandmaster, four first class musicians, and one second class musician. Probably most of these bands had many foreign born players. Certainly, the most distinguished of these was no less than the great Theodore Thomas who listed as a second class musician in 1849, when he was fourteen years old. Later he became a virtuoso violinist, but it is not unlikely that he gained his intimate acquaintance with brass instruments through his service in a band of the United States Navy. This unquestionably helped him later when he became Conductor of the New

was thirteen and a half years old. I have been a deck hand, a real "gob", a "tar", or whatever you wish to call a sailor or an ordinary seaman. I am mighty proud of it. Whatever I have achieved I owe to the Navy. This in turn has been of great aid to me, because the men, when they see me holding a baton, know that I have been "through the mill." As a regular seaman, they know, as they say in diplomacy, that I am a "career man."

In doing my duty aboard ship, I made it a point to hear all existing bands in every port. At that time the age at which one was admitted to the band was twenty-one. My first musical opportunity, however, came when I was younger. It was on a small gunboat, called the Paducah, of which the captain (later Admiral Winterhalter of the Asiatic Fleet) was a great music lover. The ship was one of only eight hundred tons, with a crew of one hundred and twenty. The captain, having heard me monkeying around with a mandolin, called me to his cabin and asked me to organize what was then known as a "Fu-Fu" band. This was the Navy name for a kind of scrub band which included almost anything that could make an acceptable noise. Finally, we got together a group of eight pieces. You have no idea what even such a little band means to the sailor thousands of miles from home, with little entertainment of any kind. The books and magazines have all been read many times over; the playing cards are almost worn out, and the boys get tired of looking at each other. Even in the Caribbean, in the old days when revolutions seemed to come with clock-like precision, the boys in the intense tropic heat experienced a homesickness which is hard to describe. When things get down to a low level of nostalgia, the band strikes up and immediately new life surges through the entire ship.

The captain of the Paducah was delighted with the results of my "Fu-Fu" band and suggested that I return to the United States and enter a school at Norfolk, Virginia, which was called a Navy School of Music. This proved a great disappointment to me, as I found that I could learn little or nothing at such a school. Frankly, a school of that type did not amount to the well known "hill of beans." I had picked up more practical knowledge than most of the teachers possessed. Ridiculous as it may seem, I was graduated with honors after a term of three months.

A Career Begins

At the age of nineteen I found myself with a small band on the battleship, Rhode Island; and at twenty-one became the youngest bandmaster in the United States Navy. The bands were still largely alien. On the U. S. battleship, Mississippi, in the band

of eighteen musicians there was only one who could speak, read, or write English.

At the present time, everybody who is recruited for a United States Navy Band must be American born. Fifty per cent of the Navy bandmen are college graduates, seeking special drill and experience, and every member is a high school graduate. The officers of all the fleet are delighted with this high standard of the band personnel.

In 1935, as I have mentioned, after much patient persistence, I was successful in promoting the United States Navy Band School in Washington, D. C. There are now four hundred students. These students must be not less than eighteen years old or over thirty-one, at the time of enlistment. They must be of good character, with adequate mental qualifications, not less than sixty-three inches in height and of proportionate weight. Only unmarried men are accepted. A rigid physical examination is required. Those under twenty-one years of age must secure the consent of a parent or a guardian. No student is accepted whose record is marred by a police or juvenile court record, or by a term in reform school or prison. The applicant is required to pass the U. S. Navy School of Music examinations on the following subjects: (a) Sight reading, (b) Technic, (c) Tone, (d) Attack, (e) Rhythm, (f) Phrasing, (g) Memory. All assignments are made as in the case of general service in the Navy. The length of the course is approximately eighteen months. On graduation the student is transferred, as a member of a twenty-piece organization, to a ship in the United States fleet. The subjects taught in the school are solfège (ear training), harmony, theory, ensemble, private instruction on major and minor instruments, and band, orchestra, and dance orchestra training. Every player must also play a string instrument and may, when required, be obliged to become part of an orchestral group. There are twenty-seven instructors in the U. S. Navy School. In the U. S. Navy Band there are now fourteen graduates from the school; and as enlistments expire and vacancies occur, they will be filled with graduates. Applications to enter the U. S. Navy School of Music may be secured by writing to the Navy Yard at Washington, D. C.

The U. S. Navy and U. S. Marine Bands always have the complement of extraordinarily fine symphony orchestras. These bands, turned into orchestras, are often heard during the season in the now famous Pan American concerts given at the beautiful hall of the Pan American Union. These are the concerts that millions of people hear over the air. One series is devoted to the music of Latin America and is broadcast by short wave to our sister republics. It would be difficult for me to state how many

times representatives of these sister countries have told us that they appreciate this musical diplomatic gesture of international amity. These beauty loving citizens of the southern continent are justly proud of the music of their land and naturally feel pleased to have it given a place of honor on the programs of our nation.

I am frequently asked what happens to a Navy band if a ship is engaged in action. Well, in the old days, the work of carrying ammunition was usually assigned to the musicians. Later they also became stretcher bearers. With the admission of players who were college and high school graduates, the significance of their trained skill, especially in mathematics, has been recognized when needed and they are often called upon to help in the difficult work of range finding and other similar branches. With their disciplined minds and quick nerve responses, I have always felt that musicians might well make a surprising and memorable showing under fire, if the occasion should arise.

Opportunity for Advancement

What is the pay of Navy bandsman? In the first place, he is always supplied with clothes, board, and medical attendance. When the student enters the school, he gets twenty-one dollars a month. After four months his pay is raised to thirty-six dollars. After eight months it is fifty-four dollars. At one year he becomes a First Class Musician, with a salary of seventy-two dollars. In three years he can become what is known as a "First Musician" at eighty-four dollars. His next jump is to that of Bandmaster, at one hundred and twenty-five dollars; while the next is more or less of a leap to the position of Lieutenant, which I hold. It should be remembered that the value of the bandsman's maintenance is probably worth forty per cent of his pay. At the end of twenty years he receives a pension for life of one hundred and three dollars a month, which is about five per cent on a capital of twenty-five thousand dollars. How many young men starting life at the age of eighteen are able to accumulate twenty-five thousand dollars at the age of forty?

The music most needed in the Navy is first of all the music men like and can whistle. There can be no nonsense about this. The average seaman is not in a mood for the type of symphonic program heard in Carnegie Hall or at our Pan American Union concerts in Washington. Much that he might hear on these programs he simply could not appreciate, with his lack of previous musical training or opportunity to hear the finer music. Good popular music of the day (no swing or jazz) is what helps and stimulates him. Of course, a twenty-piece band does not get much further than light concert music. Anything more ambitious may sound ridiculous

with such a small organization. The bands naturally play religious music, folk songs and shanties. If he was a "jam session" of jazz, he can get from one of the "Fu-Fu" bands that the boys get up as impromptu organizations to entertain themselves.

There can be no question of the influence of the band upon the morale of the men. Any experienced naval officer will attest to that. I have learned to respect the new band players. They are no longer "wire jammers." The men brag, sometimes even fight about their bands, just as they used to boast of their boat crew or ball teams. This is not confined to the men alone; the officers are equally proud of the ship's band. Vice Admiral Adolphus Andrews, when he came back from an Asiatic cruise, greeted me with "Benter, had the best band in the entire Navy thanks to you," and he was not in mood to have this disputed.

Music is valuable because it puts courage into the hearts of innumerable men. It is often a very slight mental and emotional twist which can get a man "down" when his thoughts go out over thousands of miles of stormy sea to the spot where he calls home. He also needs wholesome entertainment, which the band is always ready to provide.

Unromantic Headquarters

The U. S. Navy Band School and the headquarters of the U. S. Navy Band are located in buildings that are far from romantic. They are in ancient edifices built for the manufacture of arms. In one is the famous sail-loft, which has a sentimental place in the hearts of Navy officers because the great balls of the Navy Yard are held there. In the bare room the U. S. Navy Band rehearses and performs. Despite the plain walls, the affairs become very colorful accessories. Adjacent to the sail-loft is the extremely valuable music library, containing thousands of numbers.

The bands aboard ship have, of course, many duties in official routine. They are continually at the service of the commanders to play the national air, to honor important visiting personages. They must take part, when required, in all religious services and participate in parades and ceremonies.

There are over five thousand musicians engaged in the military service of the United States. Two thousand of these are in the Navy; all have excellent musical equipment. The improvement in musical instruments during the last forty years has been comparable to that of the automobile. By this I mean that, when entered the service, many of the instruments in use were relatively comparable to the Model T Ford of that day.

The official instrumentation of bands with the fleet is:

(Continued on Page 492)

The Boy—The Piano—The Spirit of the Game

By Dr. Thomas Japper

A NATIONAL MAGAZINE recently ran a cartoon of great educational significance, and one which you can readily visualize. In the background stands an imposing house. The front door is hospitably open. In the foreground four hardy men are lifting a baby grand piano from a truck. Between the door and the truck stands a boy, ten or twelve years old, who addresses the four huskies with these words: "Fellows, if you can manage to drop it, so as to put it out of business, here is a dollar in it for you."

About the time I encountered this pictorial representation of a widespread desire, I also encountered a request. A woman remarked that he was seeking information in the preparation of an address, to be given before a parent-teacher group, on the subject, *Why will a boy do anything short of committing a major crime to sidestep his piano lesson?*

"I mean, of course, some boys," she added. And was delighted to note, as she went on, that a sense of humor showed in the aura of her expectation.

A boy is impelled to pass up a whole dollar to wreck a piano because, while he sits before it, contending with a problem called a recreation, his mind is wholly alive to another recreation—one of his own choice which outdoes the one in the book in all directions. This is not viciousness. It is a heritage plus a preference.

Analyze the Boy's Interests

To get restlessness and preference out of his system and, in their stead, to arouse an enthusiastic eagerness to do what you want him to do at the piano is a mighty task. But it can be done. And the successful doing begins in our own orientation.

tation. This is it. Set it down thus and sign it:

"I am in business with an immortal soul functioning in a young human being: (1) of many active interests; (2) of restless energy; (3) who is ceaselessly trying, experimenting, failing and succeeding in his schemes; (4) attaining many and varied skills; (5) and, finally, who has an enormous capacity for being engrossed in things and actions. It is my job to enlist these assets to my purpose because they will give this boy: interests, skills, knowledge and satisfaction that will yield him lifelong pleasure and some culture."

In what follows there are references to games. What they suggest is most valuable to the instructor. They reveal a spirit of initiative and attack as factors highly centralized in a record of play; that is, of score-making. One needs that spirit of emulation not alone in music study but in all education. It will make possible this remarkable result: from ore of comparatively low quality enough pure metal can be extracted to capitalize, for a boy or a girl, a lifelong cultural benefit.

So we begin. Then something goes amiss. Comes a day when the teachers meet to discuss the boy's preferences. (And that gathering, if you look at it in the light of its objective, is a clinic of wonderfully fine purpose, out of which good will come if confusion does not act as Chairman of the Board.

Place the boy upon the stage for all and sundry to scrutinize. What have we? A clear-eyed young-

ster, eager, perhaps a bit defiant, certainly neither abashed nor ashamed, alert and alive and, with it all, a little amused. There are, of course, countless varieties of him. But the streets are full of this particular type. Let us agree not to ask him any questions, but to address a few important ones to his teacher, remembering that this boy is a success in many and varied enterprises:

1. Are you making the most effective approach to interest him in what you want him to do for you?

2. Are you competing with his repertoire of interests on their own terms?

3. Have you assembled every factor of interest, every efficiency of action, every method to make him work for you as he does for the captain of the nine?

Don't hurry to say, "Yes." Let us glance at what attracts him, count all interests as assets and see what use we can make of them for our game.

Why Boys Dislike Piano Lessons

Give heed to the following inventories. They are from life. They have been assembled with the object of securing boys' reactions on two activities, games and music. They clearly suggest this: if you are doing something by a traditional method that does not give you the result you want, you must change your method. Going into the wishing business is not enough. If a boy seeks to sidestep his piano lesson, salesmanship is failing in his case. Therefore, we must find something in what he likes to do that we can adopt in matters that he may not like to do. I have consulted a good many youngsters as to why so many boys dislike piano lessons, piano practice and the reputation that hangs thereby. Here are some reasons, in most cases in the words of the boys themselves. (Number 7 comes from an adult):

1. Only sissies take piano lessons.
2. If I practice the piano, the other boys make fun of me and won't have me around.
3. Ball playing puts the hands out of shape for piano practice.
4. I would rather play in a band and have a uniform.
5. None of my gang is interested in what I play on the piano. We all like the saxophone. You can carry it around.
6. My teacher makes me do everything alone; I take my lesson alone, and I practice alone. I have to try to understand it alone. (From a boy of sixteen.)
7. When I was very young (this from an adult) I learned to hate piano lessons, because my teacher insisted on seating me on his lap and talking baby talk to me.
8. I would rather study singing. Our football coach is a wonderful singer.
9. Why don't I like to play the piano? It isn't exciting enough.
10. Girls can play better than boys. They don't have so many sports to attend to.

Along with these offerings are the following from a group of somewhat older boys. You will observe that they (Continued on Page 488)



My, What a Foursome!

New England Idyl

By Blanche Lemmon

ONE OF THE BUSIEST and happiest spots in New England just now is Durham, New Hampshire, site of the state university. Two weeks ago trains and buses and private cars brought dozens of young people to this campus from towns in New Hampshire, Maine, Massachusetts and Connecticut, until eighty of them were assembled to form the second New Hampshire Youth Orchestra. Tests administered by audition boards were behind the boys and girls when they arrived, and now almost two weeks of strenuous rehearsals have also been pushed into the background; they are primed and ready and eager for their appearances at the Seacoast Music Festival.

As is the case with almost everything in New England, this orchestra and the festival in which it will participate have an interesting history. To obtain a true picture of what will take place when the festival is held on July 4th and 6th, we must go back to the summer of 1933.

It was in that year that Mrs. Arthur L. Hobson invited Fabien Sevitzky and his group of young musicians, known as the Sevitzky Ensembles, to give a concert on one of the spacious rolling lawns of her estate which adjoins the ocean at Little Boar's Head, New Hampshire. In her opinion, music could nowhere be better enjoyed than in such a setting—surrounded by trees, flowers, grass, sun, sky and sea—and she planned the entire affair as a musical picnic to be enjoyed by the musicians, herself, and some of her neighbors and friends. In the opinion of the weather, however, it was an infant project that needed baptism by the sprinkling method, which sent the assembled listeners and performers scurrying before it smiled on them again. The weather was entirely correct; it was an infant musical project

which was to grow and take its place as a permanent yearly event on the eastern seaboard.

A second summer entertainment was planned, for which a stage was built on the green where the musical picnic had been held; the green was named Opera Field, and one of Mrs. Hobson's cherished desires was fulfilled when "Cavalleria Rusticana" was presented here in costumes and with scenery. Mr. Sevitzky's young musicians again took part, this time as accompanists to the singers; and the whole performance was directed by Mr. Sevitzky. The audience that gathered for the occasion was so delighted with this presentation and its outdoor setting that Mrs. Hobson immediately decided to give another opera in this idyllic spot, on approximately the same date the following year. This was done, although under slightly different circumstances and before a much larger audience. The opera—this time "Aida"—was sponsored by Mrs. Hobson, but it was given as the climactic entertainment of a three-day festival put on by the combined New Hampshire Garden Clubs.

In 1936, the pattern of this summer entertainment was again changed, or perhaps we should say extended. Where previously only one day had been given to music, two days were now allotted to the celebration in Opera Field, and where one entertainment had been given there were now four. Mr. Sevitzky presided as usual, and this year his activities took place on a permanent stage which had been erected on the green and which included an orchestra pit to accommodate eighty to one hundred musicians. With these increased facilities he and his young musicians, together with large numbers of singers, gave four diversified programs: a choral concert, an opera, a "serenade" concert with brass ensemble and, last of all, a performance by combined symphonic and choral groups.

This pattern was so well liked that it was used again the following summer. Different soloists were chosen, of course, and new selections were programmed, but the general plan remained the same. The only change of note was the incor-

poration of the Seacoast Musical Festival Association, under the laws of the State of New Hampshire, as a non-profit organization. Its stated object was "to promote, cultivate, foster, encourage and stimulate musical entertainment and festivals of every kind and description—with especial emphasis on providing facilities and opportunities for young musicians, singers and composers to demonstrate their talent and for all young people to advance their interest and education in good music."

For a brief time after this business arrangement was made, there was every indication that the festivals would continue along established lines; then Mr. Sevitzky accepted an appointment to the conductorship of the Indianapolis Symphony Orchestra.

The New Hampshire Youth Orchestra is Founded

His going brought a parting of familiar and greatly enjoyed ways and turned out to be the first of a series of circumstances that led to the

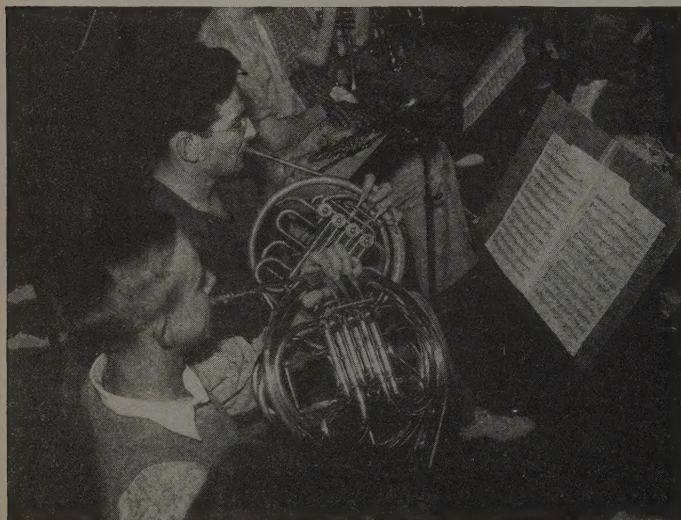


WOODWINDS AND STRINGS

founding of the New Hampshire Youth Orchestra. Two events that followed were totally unrelated but one brought the festivals to a temporary close and the other gave them a new direction. They were the sinking of the submarine Squalus not far from Little Boar's Head, and Dr. Leopold Stokowski's plan to organize an orchestra composed entirely of young people.

The Squalus disaster occurred in the spring of 1939, and its proximity made any festival plan seem forced and out of keeping with the mood that naturally prevails after a tragedy. Money was needed for those touched by the disaster and so a benefit concert was given on the green. The yearly festival was not held. Before the year closed, Dr. Stokowski announced his intention to train a Youth Orchestra which would be chosen through auditions. To Mrs. Hobson, as to many others in the country, his plan seemed a stimulating one that should be imitated with similar movements throughout the country, and it seemed also in her case to suggest festival talent for 1940. She realized the extensive task of forming such an orchestra; and she knew, too, that just the right person must be found to undertake it, a leader whose ability in training youth was as marked as his ability in music. Where was such a leader to be found?

Inquiry led her to Bjornar Bergethson, who had recently come from the Middle West to teach at the (Continued on Page 498)



HORNS AND BRASS

Modest Moussorgsky's Last Hours

(Short Pages from Family Memoirs)

MARCH 18, 1941, HAS MARKED a memorable anniversary in the world of music. On that date, sixty years ago, one of the greatest Russian composers passed away—Modest Moussorgsky. Since then his compositions, which during his lifetime found little recognition even in his native land, have won the plaudits of the world and crept into people's hearts without one note of contradiction. Yet, with all the literature that has been written about Moussorgsky and his sparkling genius, that glitters so brightly among the musical talents of the world, it remains a fact not only that the last word has not been said but also that his biographies suffer from distortion of truth—especially when describing the last days of his life.

While looking through my family memoirs, I came across some notes I had made of what my late father once told me of his association with Moussorgsky. I realized immediately that these eagerly written phrases might well be of value to some future author who might, one day, write a book worthy of the great composer, and for whom every authentic detail would be important. To that end, therefore, I set down those sketches as follows:

My father, Dr. Leo Bertensson, was one of the most outstanding physicians of old Russia. Favorable circumstances due to his profession, together with an inborn love of the artistic, brought my father into intimate and friendly association with the greatest musicians of his time, and especially with the progressive, talented group of Balakireff, Rimsky-Korsakoff, Borodin, Moussorgsky and Cui. Of this group—which was known as "The Five" or "The Mighty Coterie" and whose deeds were heralded in the press by Cui and the art critic, Stasoff—Moussorgsky was the greatest favorite.

During the last years of Moussorgsky's life, my father gave freely of his professional services; and it was he who cared for the composer with infinite tenderness and devotion up until the moment of his passing away. For many years he was Moussorgsky's personal friend, and he admired greatly the master's compositions when he heard them prior to their publication either at the home of some mutual friend, such as Glinka's sister, L. I. Kostakova, or at our home where the composer was always a welcome guest.

Praise from the Master

My mother, too, likes to tell a little story about her first meeting with Moussorgsky. It transpired during the years before her marriage, when she was a well known singer under her maiden name Olga Skalkovsky. She had a very beautiful voice and, upon graduating from the St. Petersburg Conservatory of Music, was engaged by the



MOUSSORGSKY IN 1876

From a rare lithograph by Alexandrovsky

By
Serge Bertensson

Imperial Opera House as a leading soprano. Soon after her successful debut at this famed institution in 1875, the composer presented himself at the apartment where she was living with her mother. Without hesitation he introduced himself, engaged my mother in a brief conversation on current social interests, then asked if she would sing some of the songs of Dargomijsky for him. Dargomijsky was a very fine Russian composer famous for his vocal works but unfortunately quite unknown in this country. At the time, my mother was preparing a special program of his compositions for one of the current symphony

concerts at which she was to appear as soloist.

Moussorgsky went directly to the piano and began to play, while my mother sang, the songs he so deeply loved. The warmth and sincerity of his praise for her rendition has always remained one of her treasured memories. Being still a very young singer, she was highly thrilled by the great master's approval and took the opportunity to ask him for suggestions on how to improve her performance. But this was not the only time that the two of them met. A few years later Moussorgsky and his friend, the poet Count Golenistcheff-Koutousoff, became frequent visitors in our home, and it was here on many occasions that she had the privilege of singing to his masterful accompaniment in the intimacy of her own salon.

A Difficult Situation

When Moussorgsky gave up his job as a minor governmental clerk, his compositions were bringing in very little money, and he was living in the poorest surroundings. It was then that he fell seriously ill, the result of heavy drinking for many years. His most intimate friends, Stasoff, Rimsky-Korsakoff, Cui and Borodin, turned to my father for help. They well knew his whole hearted interest and affection for all musicians and artists. They asked him if he would find some way to place Moussorgsky in a hospital where he would get the best possible care. But there was no money to pay for such attention. My father was both worried and alarmed at this request, because he could see no means of carrying it out. At that time he was connected with two hospitals, the Christmas City Hospital for laborers, with no private rooms, and the Nikolai Military Hospital for army officers and soldiers. At both institutions my father was then merely one of the staff doctors—in other words, a man of little importance and without executive power. He could act only in the capacity of a humble petitioner.

At the City Hospital nothing could be done, even if His Honor the Mayor of St. Petersburg himself were to intervene.

But the Nikolai Hospital bore a little hope because, in his earlier years, Moussorgsky had been an officer of the Imperial Guard. Encouraged by this thought, my father hastened to the superintendent, Dr. N. A. Viltchkovsky. The first attack on this eminent personage not only was unsuccessful but also provoked an irritated remark to the effect that Dr. Bertensson requested the impossible. As my father, deeply grieved, was about to leave, Viltchkovsky suddenly offered a most unusual suggestion: to admit Moussorgsky to the hospital as the "orderly of Dr. Bertensson," providing of course that (Continued on Page 494)

Golden Jubilee Banquet

What is probably the oldest and largest municipal music teachers' association in the world, celebrated its Fiftieth Anniversary at a banquet in the Ritz-Carlton Hotel in Philadelphia on Thursday evening, May eighth. The Etude feels a particularly close bond with this organization because its founder was none other than the late Theodore Presser. Dr. James Francis Cooke, Editor of *The Etude*, was President for fifteen years; and Dr. Edward Ellsworth Hipsher, former Assistant Editor of *The Etude*, was President for eight years.



LEWIS JAMES HOWELL
President of the P. M. T. A.

The present President of the Association is the well known baritone and teacher, Lewis James Howell, who has brought a new and fine spirit to this splendid group. The list of past Presidents contains the names of many well known musicians, as here given: 1891—William Wolsieffer;

1894—Dr. Hugh A. Clarke; 1895—Miss M. Virginia Peck; 1899—Enoch W. Pearson; 1900—Thomas a'Becket; 1900—Dr. Hugh A. Clarke; 1901—Mrs. Mary Gregory Murray; 1903—Daniel Batchellor; 1906—Richard Zeckwer; 1908—Thomas a'Becket; 1911—Dr. James Francis Cooke; 1919—Dr. Frances Elliott Clark; 1921—Dr. James Francis Cooke; 1927—Stanley Muschamp; 1932—Dr. Edward E. Hipsher.

The work of the Association has been extremely constructive, and many important movements in Philadelphia's musical educational life have been inaugurated by the P.M.T.A. Its annual banquets, at leading Philadelphia hotels, have presented as guests of honor many of the foremost public men and women in America in other callings, who have come forward to testify as to the great benefits of music study in their lives. This has been followed by widespread publicity which has been of inestimable value in convincing the general public that music study is of immense practical value in the daily life of the average individual.

A record of a few of the eminent public men and women who, together with noted musicians, have taken part in the banquets of the P. M. T. A. includes such names as: Mme. Olga Samaroff, Mr. Ernest Hutcheson, Dr. Harold Randolph, Constantin von Sternberg, Dr. Chevalier Jackson, Harold Bauer, Mr. E. T. Stotesbury, Lt. Comm. John Philip Sousa, Bishop P. M. Rhinelander, Owen Wister, Monsignor H. T. Henry, Leopold Auer, Josef Lhevinne, Hon. Henry van Dyke, Florence E. Coates, Philip Goepp, David Bispham, Mr. Edward Bok, Rudolf Ganz, Hans Kindler, Dr. Felix E. Schelling, Dr. Adam Geibel, Hon. James M. Beck, Mme. Yvonne de Tréville, Cyrus H. K. Curtis, Thurlow Lieurance, Dr. Waldo Selden Pratt, Reginald de Koven, Mrs. Edward Mac-

Dowell, Mr. Percy Grainger, Mrs. Edward B. Dr. Eugene Ormandy.

Our country is and should be a country of realists. We are a practical people. The "show-me" spirit is in every corpuscle of Yankee blood and it is right that it should be that way.

The officers of the Association for 1941 are: James Francis Cooke.....Honorary President
Lewis James Howell.....President
Mrs. Edward Philip Linch.....1st Vice-President
Mr. Arthur C. Hice.....2nd Vice-President
Mrs. Margaret Mae Metzger, Recording Secretary
Mrs. Mary E. Dickinson.....Treasurer
Mrs. Elsie Kratz Dominick.....Cor. Secretary
Miss Adele Sutor.....Librarian
Miss F. L. T. Seabury, Hon. Secretary and Historian

The speakers at the Golden Jubilee Banquet were Mrs. Olga Samaroff Stokowski; Mrs. Vincent Hilles Ober; Dr. James Francis Cooke; Dr. Frances Elliott Clark; and Dr. George L. Lindsay. The artists for the occasion were Miss Mollie Paulee, mezzo soprano, the winner of the Metropolitan Opera Association auditions for 1941, and Mr. Alvin Rudnitsky, violinist, who played a composition of his noted teacher, Dr. Frederick Haldeman. A quartet composed of Emily Stokes Hagar, soprano; Rebekah van B. Conway, alto; Albert Munson, tenor; and Stephen Conway, bass, sang a prize contest song, *Grace*. This prize setting of Anita Gray Chandler's poem was won by Dr. Nicholas Douty.

In order to signalize the recent Golden Anniversary, the Association presented to the Press Home for Retired Music Teachers, in Germantown, a magnificent bronze tablet (36" x 40") dedicated to the memory of the Founder, Theodore Presser. This will be described in a later issue when the unveiling will be reported.



Golden Jubilee Banquet of the Philadelphia Music Teachers Association, May 8, 1941, Ritz-Carlton Hotel

Photo by The Photo Illustration Co.

Finding Opportunity on the Concert Stage

A Conference with

S. Hurok

Noted Impresario—Manager of
Chaliapin, Ysaÿe, Elman and Marian Anderson

Secured Expressly for THE ETUDE by ALLISON PAGET

EVERYONE WHO IS CONVERSANT with history, literature, and world opinion knows that this great country of ours is the Land of Opportunity. From that point on, unanimity of opinion ceases. There are different ways of looking at what opportunity should be. Some seem to think that it means sitting restfully in the sunshine, and waiting for good luck, big "breaks", and the better things of life to creep up unawares and fasten themselves upon the sitter. Those are the ones who fail to get what they want. Then they complain that Opportunity has gone. It has not. Opportunity is with us, just as it always was; and it needs to be cultivated, just as it always has. Opportunity isn't a job, or an offer, or a bundle of bank notes; it is the freedom to think, to act, to initiate, to work as we please. It is the sum total of those democratic ideals which have made it possible for young people to come here, penniless and without knowledge of the language, and work their own way up to the station in life they wish to occupy. I know, because I was such a boy.

At fifteen, I ran away from my native Russia. I had several hundred rubles, with which to become apprenticed in a hardware store. I spent most of it on a ticket to America, and arrived there with three rubles in my pocket. I went to Philadelphia, because that is the city of Benjamin Franklin. I peddled needles, worked on a street car, washed out bottles, and bundled newspapers for the midnight edition of the Philadelphia Press. After the paper was out, one of the young reporters used to let me come to his flat, where he played Wagner for me, at three in the morning. That made me determined to seek my work among the richer, lovelier things in life. I came to New York eventually, and at eighteen I began organizing concerts of fine music for workingmen's clubs. I bothered Zimbalist until he consented to appear for one of my clubs at a greatly reduced fee. From then on, I was an impresario, and other young people came to me, to look for an opportunity!

Work for Opportunities

Nobody can make opportunities for you. You have to work for them. Nothing that comes easily is appreciated—and nothing makes you happy unless it is appreciated. I cannot explain why it

should be so, but the things that come too easily never last. Fate seems to want us to pay for success in the coin of hardship and struggle. Perhaps one of the causes of unrest to-day is that so many splendid things are made so easy for us! We do not have to struggle for books, as Lincoln did; we go to a public library. We do not have to walk miles to hear great music, as Bach did; we just switch on the radio. The more we get out of the habit of grubbing for opportunity, the scarcer we find it.

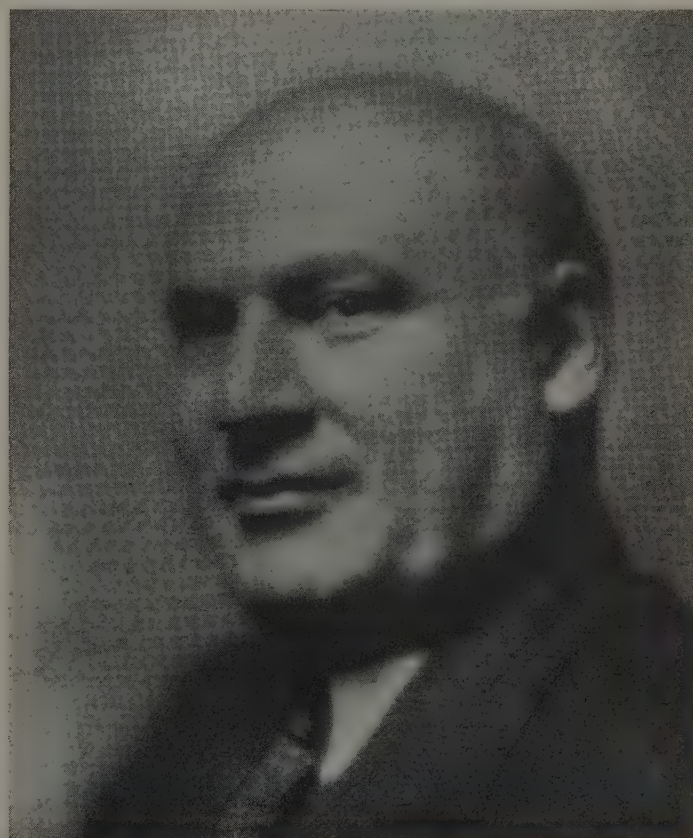
There are four maxims that I suggest to young people who want to get ahead in their work. Believe in what you do. Love what you do. Put your whole heart and your whole time into perfecting what you do. And work harder than you imagine you can work. That is the only way to make progress, to give happiness to yourself and those about you. That, in short, is what *success* means.

But, you ask, what has all this to do with achieving a public career, the sort that a manager ought to know about? Everything! What the public wants is not a special kind of voice, a special kind of technique, a special trick of interpretation or program-making. The public wants quality from a performer—that certain human, personal quality that makes other people feel warmer, surer, freer, more convinced that life is good. The power to project such a human lift across footlights comes only from an intensified degree of believing, loving, perfecting, and working. We call it great art. The artists who can furnish it are sought after by managers and public alike. Even if they struggle for recognition at the start, it cannot fail to come.

In 1932, I attended one of the then-popular International Revues, in New York. At the very end of the program, when everyone was tired, there appeared a Spanish girl who danced and sang. At once I saw that she was a first-rank artist, with a sure personal message and a sure way of stating it. Neither press nor public was enthusiastic about her, though, and when the revue closed, she went back to Spain—unsuccessful. I kept her in mind, however. I had faith in her work, and felt that her lack of success was due to faulty presentation. In time, I got in touch with her, but her American experience had been such that she preferred not to make a second attempt. Then the Spanish civil war broke out. What was a misfortune for humanity turned out to be good fortune for the world of art. Again I got in touch with the Spanish dancer and, after discussing programs and methods of presentation, I induced her to come back to America. She is La Argentinita, recognized to-day as the world's greatest Spanish dancer, and acclaimed by press and public alike.

Discovering Genius

A similar experience began in Paris. Strolling along the Champs Elysées one day, I chanced to see a poster advertising a recital, in the Salle Gaveau, by an American Negro contralto, named Marian Anderson. I had never heard the name before. Later, I was to learn that she had been under an American management which sold her services, at about seventy-five dollars a concert, to groups who wanted Negro spirituals. I went to that Paris recital alone; I sat in an upper box and looked over a definitely un-crowded house. Miss Anderson appeared, and before the end of her first group, I knew (*Continued on Page 488*)



S. Hurok, Internationally Famous Concert Manager

Army Song Book Makes Its Bow

By
Cedric Larson



Ft. Belvoir soldiers enjoy piano song fest in the recreation hall of 30th Engineers, U. S. Army at Ft. Belvoir, Virginia was donated a piano by a Washington, D. C. music house, April 1941. A Private plays the piano while three Lieutenants and a group of soldiers burst into song.

SOLDIERS HAVE ALWAYS SANG. On April 6th, 1917, music went to war as well as one-hundred million Americans. The training camps were soon ringing with the so-called "Kaiser Karols," marching songs, sentimental favorites, and patriotic song hits of the day.

The value of song was progressively appreciated as the war months of 1917-18 slipped by. General J. Franklin Bell remarked at Plattsburg, in 1917: "A singing Army is a fighting Army."

The power of song is illustrated by a group of three hundred draft evaders and deserters who were in military custody, in an eastern camp, in 1918. They were sullen and defiant, and had to be kept under heavy guard. Then the commanding officer of the post had an inspiration. For two evenings, he turned them over to a competent songleader and, after they began to sing, they were transformed; their whole mental attitude changed to one of coöperation.

In France, the regimental commanders of the A. E. F. found the value of song as a "pepper-upper" amply demonstrated. Singing doughboys swung along with a lighter heart, a quickened cadence, and a higher *esprit de corps*. One morale officer of the A. E. F. was asked to epitomize his evaluation of song and music as a morale-builder for the troops, and he promptly replied: "If I cannot be the general of a division, let me be the

camp song leader." Which tells the story!

During the World War an "Army Song Book" was issued, which contained about ninety songs. A million copies were distributed, and its pages were filled with folk songs, war hits, sentimental ballads, patriotic songs, and the anthems of France, Belgium and Great Britain.

When the Morale Division of the Adjutant General's Office was activated last July—it was made the Morale Branch of the General Staff in March, 1941—one of its first duties was to compile a song book for use in training camps.

In order to ascertain the most popular songs, the Morale Division tried out the "straw vote" technic and distributed to hundreds of regular soldiers a list of about one hundred and ten, which would most appeal to the men. Blanks were also left on these "ballots" for write-ins of personal favorites. When the results were tabulated, it was found that the *Star Spangled Banner* was by far the most popular, and the next nine in order were: *America*, *God Bless America*, *Home on the Range*, *I am an American*, *My Buddy*, *Caisson Song*, *The Last Round-up*, *You're in the Army Now*, and *Carry Me Back to Old Virginny*. The soldier's best "gal" was still *Oh, Susanna* of whom the plainsmen, gold-seekers and western emigrants sang as early as the 1850's.

With some exceptions, the majority of the

songs selected lend themselves admirably barber-shop harmony, and are characterized a rhythm and swing which adapt them to impromptu gatherings around the piano, accompanied by banjo or harmonica, or to marching songs.

The "Army Song Book" Is Reserved for the Army

Once the contents of the book had been chosen the long and complicated task of getting copyright permissions had to be hurdled. With the understanding that the book was not to be sold, and its use restricted to Army personnel, copyright permissions were secured from most of the song owners. Only a few of the songs were in the public domain. The Library of Congress Music Division rendered invaluable technical aid in editing and copy-reading the "Army Song Book."

Finally, in February, the new 1941 "Army Song Book," designed primarily for song leaders and instrument players, was ready for distribution. It is a ninety-six page song manual with an amusing cartoon on the blue cover, showing a group of Americans in the uniform of all our wars joining in song, while above hovers a cupid-like figure wielding a baton.

Twenty-five thousand copies of the songs and music of this edition were published; it includes music in treble and bass clef, as well as ukulele and banjo arrangements. Assuming equal distribution can be achieved of its book, there will be a ratio of one book to every forty or fifty men.

Presently the War Department plans to issue a smaller edition of the "Army Song Book" which will fit into the soldier's coat pocket. It will contain the music to the sixty-seven songs, and will contain only the words. Probably as many as one and one half million copies of the pocket edition will be printed. Again, the smaller book will not be available for general distribution. The title-page of the "Army Song Book" reads, below the War Department seal, "This book is the property of the United States Government, and its contents may be used only within the military services."

The sixty-seven songs which are in this "Army Song Book" mirror the lyric habits of virtually every region of the nation and some of its insular possessions. They outline the nation's history: Songs of 1776, 1861, 1898, 1917-18, and 1939-40 are included. There are ditties from the cotton and the wheat fields, from railroad construction camps, and ballads of the cattle country and the far West. There are service songs of the infantry, artillery, air corps, engineers, the marines and the navy. There are songs of English, Scottish and Irish origin and negro spirituals, and Hawaiian melodies.

The "Army Song Book" starts with *The Star Spangled Banner* and ends with a genteel version of *You're in the Army Now*. Some World War favorites, which the (Continued on Page 458)

Film Music

That Musicians Like

By Donald Martin

Paramount's New Musical Play

Paramount's forthcoming production of "Kiss the Boys Goodbye," adapted from Clare Boothe's Broadway comedy hit of the same name, promises unusual visual and aural entertainment. Certain changes have been made in the film version of the play. In an introduction to the published play, Miss Boothe states that "this play was meant to be a political allegory about Fascism in America. But everywhere it has been taken for a parody of Hollywood's search for Scarlett O'Hara." The picture is played entirely for comedy, entertainment, and musical charm, with no regard for political allegory, intended or imagined. The best lines and situations of the original version have been retained; but, because the "Scarlett" search has long since lost its topical value, the film now deals with a theatrical producer's quest for a genuine Southern heroine, to play the lead in a Broadway play about the South. The cast includes Mary Martin, Don Ameche, and Oscar Levant, who plays a reasonably accurate facsimile of Oscar Levant as the sharp-tongued young composer. The Levant dialogue, incidentally, is largely his own "ad lib" invention, interpolated into the script as nonchalantly as the two Chopin *Etudes* which he works into his piano rendition of the title melody, *Kiss the Boys Goodbye*. Directing the film is Victor Schertzinger, whose ablest film accomplishments always seem to be mentioned second to the fact that he once composed *Marcheta*. Schertzinger, whose works rank seventh in the list of ASCAP tunes played most frequently on the air, and who furnished the scores for such hits as "The Love Parade" and "One Night of Love," plans henceforth to direct at least one picture a year for which he will also compose the music. That is good news. The current production contains five potential hit songs, all from Schertzinger's pen, with lyrics by Frank Loesser: *Kiss the Boys Goodbye*, *Find Yourself a Melody*, *Once I Met, I Never Let a Day Pass By*, and *Sand in My Shoes*. The singing of Mary Martin and the playing of Oscar Levant combine to extract the maximum of musical value from Schertzinger's melodies.

Comedy is heightened, in the sequence where audition candidates are expected to try out a new song, by the introduction of a midget who executes a "staged" try-out of the song at a piano so placed that the little man is not seen and the piano seems to play itself. The voice heard in this scene is that of Director Schertzinger. From

scores of genuine audition candidates, Musical Director Arthur Franklin selected the twelve best voices among Hollywood's best-looking girls, and added the two best singers in Paramount's regular stock group, Eleanor Stewart and Ella Neal, as the "singing secretaries." They are heard in the title number as well as in *Sand in My Shoes*, with Connie Boswell, who canceled a scheduled appearance at the New Orleans Mardi Gras in order to appear in the film.

The plot involves the up-and-down (but finally up) fortunes of a Broadway vocalist (Mary Martin), who tries out for a part, fails to obtain it, learns that the show's producer (Don Ameche) and composer (Oscar Levant) are about to make a tour of the South to discover a typical belle for the rôle, and makes a hasty trip southwards herself to greet the questing pair on their arrival. The manor house, to which she induces them to come, contains a harpsichord, which property is the possession of José Iturbi and was insured by the studio for ten thousand dollars for use in the film. Iturbi granted permission for its use when he learned that Oscar Levant would be the one to play upon it. What he did not learn was that Levant had never played a harpsichord before in his life.

One of the most difficult song numbers ever attempted for a motion picture was recorded by Miss Martin. In the final chorus of *Kiss the Boys Goodbye*, she takes off in a high dive from a springboard, sings the final high note as she emerges from the water, and then swims to the edge of the pool. Inasmuch as Miss Martin records her songs directly, instead of singing them to playbacks of the film, she not only had to hold her breath while under water but also have enough to carry the high note for several beats as she reappeared. Oscar Levant in-

tends to write a sequel to his best-seller, "A Smattering of Ignorance," this summer, and his experiences on the Paramount lot are expected to furnish material for at least one chapter. He will begin work on the book at the conclusion of his current concert tour.

The Origin of Boogie-Woogie

Don Raye and Hughie Prince, composers of *Boogie-Woogie Bugle Boy of Company B*, as well as of the boogie-woogie bits in the Universal productions which incline to that novel medium,



Mary Martin and Don Ameche in "Kiss the Boys Goodbye"

have interesting things to say about the origin and significance of boogie-woogie. It is a musical form of African influences, which sprang up in the deep South, as a result of poverty and lack of formal education. During the days of Reconstruction, the recently liberated Negroes had very little money and even less book learning. They could not buy pianos and they could not read words, much less (Continued on Page 486)

MUSICAL FILMS

Radio Rules the Air With Music

By
Alfred Lindsay Morgan

TWO summer symphony series began this past month: the Lewisohn Stadium concerts, featuring the New York Philharmonic-Symphony Orchestra (Tuesdays from 9:30 to 10:00 P.M., EDST, Columbia network), and the Toronto Promenade Concerts, featuring the Toronto Philharmonic Orchestra (Thursdays from 10:00 to 10:30 P.M., EDST, NBC-Blue network).

The Toronto Promenade series again will be under the direction of the talented conductor-pianist, Reginald Stewart, who originally founded these concerts eight years ago. Mr. Stewart in recent years has made a name for himself in the United States as well as in Canada. Radio listeners will recall his successful series of four concerts with the NBC-Summer Symphony Orchestra during the latter part of April and in May. Previously, he appeared as guest conductor with the National Symphony Orchestra in Washington, D. C., and with the "Famous Conductor Series" of the New York City Symphony Orchestra. He is scheduled to conduct a series of concerts during the summer at the Lewisohn Stadium in New York, and will appear as guest conductor in several mid-western cities.

Stewart, born in Edinburgh, was brought to Canada by his family in his thirteenth year. He studied music first in Toronto, and then in London and Paris. His piano teachers were Isidor Philipp, Mark Hambourg and Arthur Friedheim. He also studied composition with Nadia Boulanger. In Canada, he first attracted attention as the conductor of the Canadian Operatic Society. Later, he became director of music at Hart House, University of Toronto, and pianist of the Hambourg Trio. He made his debut as a pianist in London in 1925, appearing in solo recital and with orchestra. Five years later he appeared as guest conductor with the London Symphony Orchestra during the Celebrity Series, being the first Canadian musician invited to appear with that organization. Greatly impressed with Sir Henry Wood's famous Queen's Hall Promenade Concerts in London, Mr. Stewart eight years ago founded the Toronto Promenade Concerts modeled on the former. These concerts hold the largest attendance record of any concert series in Canada.

Radio City Music Hall, which presents an hour's musical show throughout the year on Sundays, has recently inaugurated a summer series of chamber music concerts by the Radio City Music Hall String Quartet, with Jacques Gasselin as first violinist, and the Music Hall String Symphony, under the direction of Maurice Baron (Sundays, NBC-Blue network from 12:30 to 1:30 P.M. EDST). These concerts will feature lesser known works for chamber ensembles, including a group of new compositions by contemporary composers, both of the United States and Latin-American countries. Also various vocalists will be heard in lesser known art songs.

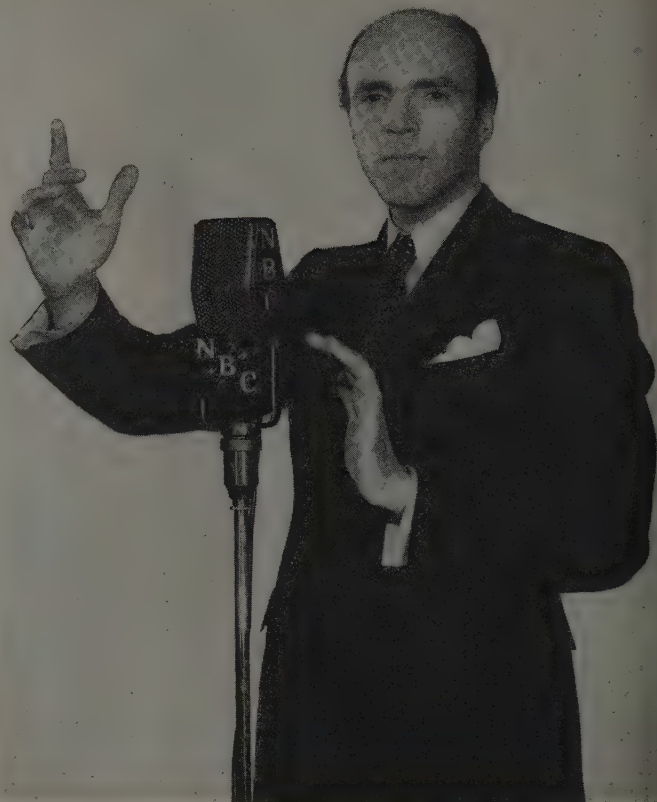
The Dorian String Quartet, which has been heard during the past two summers in a series of broadcasts featuring chamber music by American composers, has returned to the air again this year. This group is heard on Saturdays from 3:00 to 3:30 P.M., EDST, over the Columbia network. As in the past, the accent will be placed on American works, and undoubtedly many quartets that found favor with past radio audiences will be repeated in performance this year.

Following the Dorian String Quartet program, Vera Brodsky returns to the airways again this summer for short piano recitals. Miss Brodsky will be recalled by many listeners for her splendid recitals of all the Brahms piano works over the Columbia network last year. To date, her programs have not been announced; but, knowing the artist's extensive repertoire and ability as a program maker, we can safely predict that the recitals will be interesting and worth while. She will be heard from 3:30 to 3:55 P.M., EDST.

Kostelanetz's popular show, "The Pause That Refreshes on the Air," has changed its time from 4:30 on Sunday afternoons to 8:00 P.M. on Sunday nights. Throughout the summer, Kostelanetz and his smooth orchestra will be heard playing familiar classics and popular selections, with the regular assistance of Albert Spalding and frequent guest artists. It looks as though Kostelanetz picked himself a winner in his new show and that folks do not want him to take a vacation.

Those who like organ music will enjoy the Columbia program, "From the Organ Loft," heard Sunday mornings from 9:15 to 9:45 EDST. The performer is Julius Mattfeld, who is also librarian at Columbia's Station WABC in New York.

The Library of Congress and NBC have arranged to present a summer series of fifteen-minute dramatic sketches based on controversial or mysterious events in American history. Titled "Hidden History," the program made its initial broadcast on May 18th. It is to be heard each Sunday from 2:00 to 2:15 P.M., EDST, NBC-Blue



Reginald Stewart, Well Known Scotch-American Conductor

network. The radio audiences will be requested to send in old letters, books or other documents they may possess, regarding the events dramatized. Such Americana as is thus obtained will become part of the historical collection of the Library of Congress.

Through July and most of August on Sundays from 3:00 to 3:30 P.M., EDST (via NBC-Blue network), the National Youth Administration orchestras in leading cities of the United States will be heard in programs presenting familiar and time honored compositions of the regular concert repertoire as well as works by American composers. Broadcasts will originate from Boston, Cincinnati, Chicago, St. Louis, San Francisco and other cities.

Somebody recently asked Station WOR in New York (Mutual network) what was the first quiz in the history of broadcasting. In these days of quiz crowded kilocycles, others may well be asking the same question. WOR says that one contender for the historical distinction is the Current Events Bee, conducted each year by the Brooklyn Daily Eagle. The Eagle's Quiz first took place in 1924, with H. B. Kaltenborn, then editor of the Eagle, as the interrogator. In its career, the program has been on several different New York stations, but for the last few years has been an exclusive feature of WOR. Sunday, May 25th, saw the broadcast of the seventeenth Annual Brooklyn Daily Eagle Current (Continued on Page 492)

RADIO

Who, as a child, can forget a visit to an old farm and letting his curiosity lead him to the old ginger jar in the cupboard in which many of the family treasures were stored for security? Here is a musical ginger jar—"Traditional Music of America," written by Ira W. Ford, a Missouri farm boy who became a mineralogist. While digging and prospecting in all parts of the country, he set down some six hundred tunes "a large percentage of which have never before been printed." The book at once becomes a most valuable and inspiring record of the history of our country told in tunes rather than words. This, of course, is our folklore treasure from which many composers of the future may construct great works. It contains interesting descriptions of the origin and rediscovery of these fascinating American melodies. The present public desire for more information upon American tunes and ballads is very great.

"Traditional Music of America"

By: Ira W. Ford

Pages: 480

Price: \$5.00

Publisher: E. P. Dutton and Co., Inc.

THE STORY OF MUSICAL INSTRUMENTS

The publishing firm of W. W. Norton & Company, Inc., of New York, has the excellent slogan "Books that Will Live." What is the use of publishing a book, if it is to pass into early anaemia and death in a year or so? The Norton Company has brought out a voluminous "History of Musical Instruments" by the European savant, Curt Sachs, for many years Curator of the Berlin State Museum, where he was in charge of the remarkable collection of instruments in that institution.

sistent desire to express himself in sound began with man himself. One of the earliest instruments was unquestionably the rattle. Even now, with aboriginal races, the most primitive seem to start with some form of the rattle. With these early manifestations of rhythm, man gradually moved on to some form of melody, then to counterpoint and harmony.

However, it is a huge step from the rattle to the modern symphony orchestra. The Sumerian drums and harps depicted on stone slabs, in the University Museum in Philadelphia and in the

"The History of Musical Instruments"

By: Dr. Curt Sachs

Pages: 503

Price: \$5.00

Publishers: W. W. Norton and Company

THE COMPLEXION OF CHOPIN

A shrewd British critic, Gerald Abraham, has appraised Chopin's Musical Style. The book is most helpful to one who has become inoculated with the contagious charm of the great Polish-French composer. There is very little that one can write about such a book as this. It must be read to be assimilated. You may not agree with the writer, but his opinions are provocative and stimulating. For instance, you will find the paragraphs noting the debt of Chopin to the Irish John Field very interesting. Yet Chopin's advance upon the style of Field is instantly evident.

The size of the book, naturally, does not permit more than passing mention upon some of the representative works.

"Chopin's Musical Style"

Author: Gerald Abraham

Pages: 116

Price: \$2.00

Publisher: Oxford University Press

BOOM! BOOM! BOOM! BOOM!

At last a fine, practical book appears for the bass drums, tenor drums, and cymbals, by Sam C. Rowland. First of all, it has a splendid introduction by Edwin Franko Goldman, which stamps it with authority. The volume is finely illustrated, with numerous action photographs. There is an excellent section illustrating Scotch Bass Drumming, with its aerial work and twirls, in which the kilted performers amaze the onlookers. The author tells us that Scotch Bass Drumming may easily be learned in four to six weeks if the drummer is willing to practice fifteen minutes a day. This style of drumming has become very popular with American Legion Corps. Therefore, if you want to know the difference between a Triple Ratamacue, a Double Drag, and a Flam Paradiddle Diddle we know of nothing more practical than Mr. Rowland's work.

"Percussion Technique"

By Sam C. Rowland

Pages: 42 (sheet music size)

Price: \$1.00

Publisher: O. Pagani & Bro.

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman



Concert at the Spanish Court by Jacob van Loo (Eremitage, Leningrad): the king listening, the queen playing the harpsichord, the musicians accompanying on violins and a violoncello. An illustration from Curt Sachs' "The History of Musical Instruments."

Dr. Sachs is now a Professor at the New York University. The great collections of musical instruments, in Paris, London, Berlin, Copenhagen, Rome and other European cities, are visited by tourists who roam idly around the cases as they do in the Steinert, Crosby Brown and Stearns collections in America, only to come out with little more information than they might have after a stroll through a department store. The origin and the development of the instruments are matters of great human and romantic interest. Man's in-

Oriental Institute of the University of Chicago, are probably about thirty centuries old. Dr. Sachs' description of Nebuchadnezzar's orchestra of the last Babylonian Empire, six centuries before Christ, is very fascinating.

This book is unquestionably a "must" book for the musical library.

BOOKS

TSCHAIKOWSKY'S *Francesca da Rimini* has never been so popular as his *Romeo and Juliet*. Dante's "Inferno" (which supplies the program) being less read than Shakespeare's "Romeo and Juliet," it is not surprising to find most people unfamiliar with Francesca's tragic story. Since it is a melodramatic one, Tschai-kowsky wrote melodramatic music to depict it. The score is intended to suggest, at the beginning, Dante's descent into hell and the sights he sees there. "Among the tortured ones he recognizes Francesca da Rimini, who tells her story." The clarinet conveys her voice.

Some of us might not willingly turn to a score of this type, but it can honestly be said that it becomes a privilege to hear it under the sensitive and expressive treatment of Sir Thomas Beecham conducting the London Philharmonic Orchestra (Columbia Album M-MM-447). One understands better why some critics have claimed this work to be the finest piece of program music that Tschai-kowsky wrote. Moreover, the recording, made in England, is of an unusual quality, being brilliant and full in tone as well as clear in detail. It is the best orchestral recording that Columbia has given us in the past year, and of a quality that the company's domestic engineers might do well to imitate. This is the first time that the music has been recorded in an uncut version.

Hard on the heels of Columbia's issue of a performance of Brahms' "Symphony No. 3 in F major" by the Chicago Symphony Orchestra, under Stock, came a release by Hans Kindler and the National Symphony Orchestra (Victor Album M-762). Purely from a standpoint of reproduction, this is the best recorded version of this work. As a performance, however, it is less convincing than either the Walter or the Weingartner versions. True, it is more forceful reading (particularly in the two outer movements) than the Stock version, and, on the whole, a more desirable exposition of the score; but, at the same time, there is not the breadth of spirit nor the lyricism which makes for an enduring performance of this symphony. Our choice goes to Walter, who seems most happily mated to this score. And, as a recording, the Walter set still remains a satisfactory job. There is a warmth of humanity and a touch of nostalgia in the music of Brahms' "Third Symphony" which endear it to the music lover. And as we listen to its lovely slow movement, it seems the tenderest and most appealing of all the slow movements by this composer.

An early work of Brahms, the *Serenade No. 2 in A major, Op. 16* previously unrecorded, has been delightfully performed by Richard Korn and the Alumni Orchestra of the National Orchestral Association (Victor Album M-774). Some writers dismiss the serenades of Brahms as sketches of symphonies, which has always seemed to us very unjust. The present work is assuredly gracious and refreshing; it is music of youthful lyricism, written in the style of an 18th-century diverti-

mento, and, as such, it is music of entertainment. This is the sort of composition that belongs in everyone's record collection.

Eighty minutes of a symphony is a gargantuan repast. And indeed it may prove indigestible to some listeners who do not admire Bruckner, whose "Symphony No. 5 in B-Flat major" played by the Saxonian State Orchestra, under the direction of Karl Böhm (Victor Albums M-770 and M-771), takes fully this long to play. As in most works of Bruckner, there are some truly poetic passages as well as the usual Brucknerian long-windedness. A great admirer of Wagner, Bruckner did not, however, have the former's passion and fervor; for he was continually beset with a religious feeling that entirely removed any sensuous quality from his music. This is apparent in the opening movement which, although strongly impregnated with the spirit of Wagner, contains hymnlike passages that have a pious tinge. The long *adagio* is the best movement. Its mood of romantic rhapsody creates a greater sense of spaciousness and assurance than either the lengthy opening movement or the protracted finale. The *scherzo*, based upon a bass figure used in the *adagio*, is suggestive of merry-making peasantry. In such a day and age as ours,

an enjoyment of Bruckner requires patience and a type of musical stamina that does not always repay the effort. Perhaps the best way to enjoy Bruckner's symphonies is to play one or two movements at a time.

Vaughan Williams' *Fantasia on a Theme of Tallis* (played by the B.B.C. Symphony Orchestra, with Sir Adrian Boult directing, Victor set M-769) is an unpretentious work of great beauty; in which serenity, one of the most valued qualities of all great art, is truly achieved. Here we have a translation, as one writer has said, of the feeling of four centuries ago into the idiom of our own day, made flexible and given a force undreamed of by Thomas Tallis (1529-1585). The work, scored



HANS KINDLER
Conductor of the National Symphony
Orchestra, Washington, D. C.

Master Records of Masterpieces

By Peter Hugh Reed

for double string orchestra, is played by Boult with fine precision and sensitivity. Both the performance and recording show a marked advance over an earlier recording by an amateur ensemble.

Some listeners may ask, on hearing the recorded orchestral version of Bach's "Toccatina and Fugue in C" (played by the Minneapolis Symphony Orchestra in Columbia Set X-195), how much of the music is Bach, how much is Weiner the arranger, and how much is Mitropoulos the conductor? Weiner shows skill in modern orchestration, but he inflates the material, while Mitropoulos demonstrates virtuosity in his conducting but plays the music with an unyielding metronomic drive. Perhaps the recording has something to do with it, for it is singularly lacking in breadth and tonal vitality. Although the grandeur of Bach is not destroyed, it is not exactly confirmed.

Stokowski, in the recording of the *Love Music* from "Tristan and Isolde" (Columbia Set M-MM-427) made with the All-American Youth Orchestra, repeats a formula he has pursued in two previous arrangements made for Victor with the Philadelphia Orchestra. The present arrangement includes the music of the *Love Duet* from the words "O sink hernieder" up to the point of the final frenzied outburst of the lovers before the entrance of *King Mark*; from this point Stokowski skips to the *Liebestod* at the end of the opera. The music is played *Con amore*, with some highly individual feeling for phrasing and tempo.

Stokowski's recording of Moussorgsky's *Night on Bare Mountain* (Victor Disc 17900) is the version he made for the Disney picture, "Fantasia." The score is arbitrarily altered with an eye toward the movie, and although this is a better recording it is not as convincing a performance as the earlier one by Paul Paray.

The album of "Symphonic Fragments from Debussy's *Le Martyr de Saint-Sebastien*", played by Piero Coppola and the Paris Conservatory Orchestra (Victor Album M-767), is incidental music written for the mystery play of the same name by d'Annunzio. The music evokes moods and is colorfully conceived, but it does not hold together well. One should become familiar with the story of the play in order to enjoy fully the music which ranks among Debussy's best orchestra works. Performance and recording are good.

Piano students and teachers may find Jeanne Behrend's album of "Piano Music by American Composers" a valuable asset (Victor Album M-764). The playing is both sensitive and intelligent, and the recording is realistic. The music is varied and on the conservative side. The works recorded are: "Two Preludes" (Chasins), "Three Preludes" (Gershwin) (Disc 17910); *The Whippoorwill* (Mason), *March Wind* (Continued on Page 494)

RECORDS

Music in Britain's War

An Interview with

Betty Humby

Distinguished English Pianist,
Director of The London Mozart Concerts

Secured Expressly for THE ETUDE By MYLES FELLOWES



Betty Humby, Celebrated British Pianist

the telephone may be broken down. To meet a friend for tea is the greatest sort of lark. For the most part, one sees no one, gets no news, hears nothing. And the many evacuees in the suburban towns do not have even the comfort of watching out for familiar faces when they go shopping. They know no one at all and feel desperately lonely and strange. Something had to be done to give people some sort of lift in their daily lives, and the Government kindly granted me its coöperation in trying to carry on the spirit of the Mozart Concerts we had been giving in London. The Mozart Concerts are a permanent organization, headed by Sir Thomas Beecham, and devoted to giving first-rate orchestral and chamber concerts, at fees that are much lower than the average concert admission price. Many of the best-known musicians join with us in our desire to bring the best in music before the people.

"And so we took our concerts into the provinces. Since most of the halls are commandeered, I got permission to give the concerts in the cathedrals. The acoustics were admirable, and the full view of the altar emphasized the note of spiritual lift which we wanted so much to convey. We gave over eighty concerts in all, with more than three hundred musicians participating. The audience was charged from three-and-six to a shilling, to cover the necessary expenses of getting us from place to place; surplus intake went to the Musicians' Benevolent Fund.

"The travel conditions were our worst hazard. We piled as many as we could into an old private car; each of us contributed a ration ticket to get the petrol to run the car. We packed our instruments along, somehow, and set out for one of our key cities—Portsmouth, Bath, Brighton, Bognor, Birmingham, Gloucester, Worthing, and ever so many more. Working outward from these cities, then, we gave more concerts in all the little towns in the immediate neighborhood, contriving to be on the road as little as possible, and covering the territory between stops in tiny snatches. Even so, the road that had looked inviting last night might be a great crater hole by morning. Often some of our performers just did not arrive. Then what had been planned as a chamber music or choral program might have to be refashioned into an impromptu piano recital, on whatever sort of piano happened to be handy. And the people enjoyed it! The coming of the concerts brought back the fragrance of old times, when the Fair was the great event of the year, and people came there to meet each other and to hear the news. People came (Continued on Page 490)

managed to get through, their instruments might be held up. In the case of fine grand pianos, this was rather a problem! And, of course, it was just the wrong time to allow anything to put a stop to concerts. The people needed spiritual stimulus more than ever; not as a bulwark against dangers, but, curiously enough, as a cure for boredom!

"The British public is showing magnificent courage in danger, but the small day-by-day monotonies of war-time emergencies need a counteracting lift. Despite the excitement of war, everyday life has become entirely quiet. Because of the air raid menace, nobody ventures to go out for amusement at night. Women do their marketing early and then stay at home. Possibly

The War Plays Havoc with Public Concerts

"The war put an end to much of Britain's public music," says Miss Humby, "for want of subsidies, and because of evacuation, conscription, and uncertain travel conditions. Trains and lorries were taken into use for the troops, and even gasoline became more and more difficult to get. Nobody could be sure of arriving anywhere on schedule. And even when the artists themselves

Connecting Tones

(1) When playing notes under a slur, I always try to connect the notes with the fingers—that is, I do not lift between the notes—even when I use pedal. Some players lift the hand immediately after the note or chord is struck, depending on the pedal to connect the notes. What is the correct way?

(2) I do not insist on playing recital pieces from memory, since most pupils do not play with the same confidence as when they have their music, and they often forget expression. After all, it is not an exhibition of memory, but rather playing a piece with ease, bringing out a good interpretation and skill in reading the notes. Please give me your opinion.—M. K., Pennsylvania.

(1) Yours is, of course, the correct way to play slurs. In isolated tones or chords, however, it is sometimes permissible to take hands away, using the pedal for *legato*.

(2) Righto! As you say, it's the music that counts—not parrot-like repetition of a few set pieces. If students (amateurs and young people) will work carefully and conscientiously with their notes, so much the better. In this way more material is covered, technical and reading facility better developed, and true musical enjoyment more easily fostered.

Better Artist Concerts

I am a successful piano teacher in a small city and am anxious to have my students hear as many of the best artists as possible. Unfortunately, we cannot afford many artist concerts, and are limited in our choice to those offered by the local concert organization. We must choose from the list submitted to us by the New York representative; and it seems that most of the artists we want are either too expensive or not available. As a result, we have had some mediocre performers and singers—several of whom I have never heard of. The sad part of it is that we have had to pay very high prices for these "flops."

I am on the artists committee and would like to know if there are any suggestions you can make or any advice you might be able to give to help us secure better performers.—L. W., Washington.

Round Tablers have a habit of putting me in tight spots; this one is a terrific squeeze! But, being immune to brickbats and bouquets alike, I'll tackle your question boldly. It's a subject about which it is high time to clear the air.

From every part of the land complaints have been coming in these many years on the subject of mediocre artists and exorbitant prices. Managerial bureaus have taken unfair advantage of the local concert organizers—those intrepid souls who have done the marvelous (and often heartbreaking) work of developing concert series in a thousand cities of this country. But, may I ask, why do organizers continue to accept the third-rate artists and expensive nonentities constantly foisted on them by unscrupulous managers? Do they meekly put up with this racket because they haven't sufficient knowledge, spunk or authority to assert their rights?

Have you ever thought where the exorbitant sums go, which the racketeers demand? Certainly not to the artists themselves, whose fees are often surprisingly slim. How can they expect a worth while return when all such expenses as traveling (with inconsiderate bookings, and appalling jumps), living, pianos, entertaining, clothes, national advertising, cost of printing tens of thousands of fancy circulars, cuts, window cards, and



The Teacher's Round Table

Conducted Monthly
By
Guy Maier
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

so on, large managerial cuts, union dues, all must be taken out of their fee? Well, where does the rest go? Nowhere but to the central managerial bureaus with their topheavy organizational and overhead expenses.

I know some artists who, in order to secure respectable bookings, consent to work for a small weekly salary. This arrangement makes an even larger discrepancy between the fee paid by the local manager and the net amount actually received by the artist. Yes, unhappiness among the artists is as rife as discontent in local circles.

What can we do about it? First, for most of the concerts accept only artists whose attainments and desirability are well known by a committee of your best local musicians. Such a group, appointed in an advisory capacity, should be consulted frequently.

If a lesser known artist is engaged, insist on a small fee. "Dicker" with the manager; he is accustomed to it and expects it. You will be surprised to see how often you can get bargains! If you must engage an unknown or inexpensive artist, choose an American; he's your best bet, for you may as well know that, being an American, he just must be good in order to be accepted by the booking agency in the first place!

Deal as much as possible with independent managers, who feel personal responsibility to your community, and who are anxious to give one hundred per cent satisfaction. Within reason, insist on having the artists *you want*. You will get them if you hang on long and tenaciously enough. This goes for all but perhaps a dozen of the most popular artists. Don't accept substitutes. If possible, do not tie up with any one central bureau exclusively. However, if you cannot avoid this, insist on getting the artist of your choice, even if he is under another management. If you are sufficiently poker faced and stony hearted, the booker will eventually come across with him. And don't worry; he is not losing money on the deal.

I hope all Round Tablers who sincerely want to bring the best possible music to their towns will clip this article, and send or read it to their local concerts committee. It is our only hope now of improving the situation.

You know as well as I that the quickest way to poison a recital series is by one or two deadly concerts. Such "flops" often finish them off for good and all. So, let's not kill the goose!

A Recording Machine

I want to ask your advice about putting a recording machine in my studio. My students are fine at listening to everybody but themselves! Of course, I know that the tone quality would be inferior, but I think it might help the students in a general way. What has been your experience in making records?—H. L., Oklahoma.

For several months I have been experimenting with such a machine; and, I assure you, it has already paid me more than its original cost. To perfect such a device, to simplify its mechanism and operation, to build it in small compact form (combined with radio for home use), is a triumph of modern craftsmanship which none of us thought possible a few years ago.

The cost of upkeep is negligible; the operation easy. Impermanent but good records for experimental purposes are surprisingly low in price. I do not agree with you that the tone quality is inferior. If you secure a good "mike," take plenty of time to find the best recording location in your room, and regulate the volume carefully, you will get faithful reproductions of your tone. Home piano records do not sound tinny or "mandolinny" if thought is given to these matters. Be sure to buy a machine with a service guarantee, for it will need adjustment from time to time in order to get best results.

Your pupils, actually hearing how terrible they sound, will be convinced at last that your criticisms are worthy of consideration! Without your "I told you so" comment, they will learn added respect for you as a teacher. No more will they haul out those maddening old refrains, "Oh, I'm sure I was playing my hands together," or "I *did* make a ritard there," or "Why, of course, I played that in time!" No, you just turn on the record and they wilt to, "Gee, I didn't know it was so awful!"

Need I add that you will get the same shock when you hear your own playing? Don't be persuaded to make any records when your students are around! And don't play yours for anybody until you make good discs; otherwise, you will be

humiliated. The student, hearing himself receives an active incentive toward improvement; making discs becomes a event, the process itself stimulating to concentration. Recordings made early in the season usually show to marked disadvantage compared with later ones. A record of the season's progress becomes a valuable graph for both teacher and pupil.

For professional pianists who must work without coaching or guidance, recording machine gives the ideal check up. Indeed, I sometimes think it of more value than the casual, unconstructive criticism of some pianistic "authority." Then there is always the satisfaction after you succeed in making a good record, of calmly sitting down whenever you feel low and getting a pleasant kick out of your own playing. Such record make you actually gloat over your pianistic prowess!

Don't forget, too, that with such a machine, you can make your own private recordings of favorite artists coming over the air. Also, with practice you can improve your own speech and the quality and timbre of your voice. You can make permanent discs with only slightly large cost per record.

Now, if only we could have a practical home instrument which would combine sound track with motion picture photography, it would be ideal. We then would have a complete record of our work. Most of us would be shocked by the visual aspect of it. We would learn what not to do when playing the piano, and we would discover it in the best possible way—through our own horrible example. But it would certainly be worth it!

Are Pieces Enough?

I teach a girl of ten years. She has taken lessons for the past four years and never had another teacher. From the very beginning, I was impressed with her speedy progress. What it would take a normal child to learn in one week, she learned in one day. Now here is my problem: I cannot get her to play anything but pieces and only those which she likes. For the past few months, I have taught her only pieces such as *Gondoliers* by Nevin, arranged by Hodson. Would you kindly advise me what course to use? Am I doing right by giving her only pieces? And, if so, kindly advise me as to what pieces to use.—E. B., New York.

Rather than be stumped by your girl's aversion to technic, I would invent brief, amusing technical exercises (without notes) which would challenge her intelligence and skill. I would give her these very sparingly, asking her to devote only a few minutes daily practice to them. If you do this cleverly, you will gradually inculcate a desire for technical competence in her; that's all you need to do isn't it? Also, I would be very canny about presenting fascinating pieces to her, numbers which would invariably contain some technical nut to crack. You might try *To a Cloud*, Bentley; *Cavatina* or *Lullaby*, Gehring; *Midnight Bells* or *Liebesfreud*, Kreisler-Maier; *Song of the Mesa*, Grunn; *Liebestraum*, Liszt-Rolfe; *A Garden Swing*, Hodson; *Valse Romantique*, Dennee; *From the Land of Poppies*, Cadman; *The Jolly Spook*, Ketterer.

Vocal Presentation

From a Conference with

Isidore Luckstone

Secured Expressly for THE ETUDE
by ELISE LATHROP

Isidore Luckstone, one of America's foremost accompanists and voice teachers, died recently at the age of eighty.—Editor's Note.

ISIDORE LUCKSTONE

THERE IS ONE BRANCH of the singing art, seemingly small, but very important, that usually receives insufficient consideration. We refer to vocal presentation. A few hints on this subject may be profitable, even when printed.

To obtain valuable knowledge of this presentation, one should study and imitate certain features found in great artists; but to-day it seems either that talent for such imitation is lacking or that individuals fail to realize what great artists convey. What singers of the present are able to duplicate to any great degree the art of Sembrich, Jean De Reszké, or Plançon? Is there any tenor who can approach the perfection of that greatest of all operatic tenors, Jean De Reszké (dū řesh'-ká)? His presence was regal, his art was supreme. He showed nobility of style, dignity, strength, musicianship; he was master of every shade of expression and subtlety. His influence should have been pronounced, for he overpowered everybody and everything, yet we have never noticed his influence upon any singer of to-day.

Then one cannot forget Plançon (plan-son). He could sing roudades as well as any woman. His phrasing also was delightfully musical, and he had a glorious voice. Those were great artists. Voice is one thing; presentation is another; both must be mastered and revered, but the art that lies beyond mere vocalization must be shown.

Correct vocal technic must be obtained by all vocal students, even as technic is required in any art, but voice emission will not suffice unless accompanied by proper knowledge of artistic presentation. A beginner is usually required to devote his attention for a lengthy period to voice foundation and exercises, which system often

discourages many hopeful students, who lack necessary patience, but who would welcome suggestions toward something more attractive. These foundations are necessary, but the advantages of good taste and expression should also be brought to his attention.

Technic Through Song Appeal

If the student can be led to think of exercises as *phrases of a song*, with some thought of presumed expressive meaning, he will be more likely to interest himself in their study. The time does come when the pupil should be allowed to have a song, although the technic may still be lacking. The song adds to his progress and interest and, if selected with good judgment, may serve as an excellent exercise. Otherwise, he is apt to discontinue his studies before he has accomplished much. If to become a singer, one must look upon development as a laborious concentration, the joy is taken away, and interest lost.

It is much more inspiring to strive for ideals, rather than mechanical perfection alone. Such procedure need not interfere in any way with the practical angle of singing, but will lead the student who is ready for song presentation toward the much pleasanter but never-ending demands that the art requires.

No successful singer exists without some special line of talent. It may be voice or individuality; dramatic strength or charm of manner; attractive personality or magnetism; unusual musicianship or soulful appeal; fiery temperament, mastery of declamation, or a combination of

two or more of these. It is rare indeed for one person to have all of them. Many of these qualifications can be acquired with time and patience. Innate musicianship may be lacking, yet practical musical knowledge can be obtained. Voice, appearance, poise, affability, refinement, and authority must be shown. Above all, the singer should possess *charm*. Many vocalists with various faults succeed because of charm, while others with excellent technic fail because they lack it. Then, too, a very necessary adjunct for the would-be artist is tone color. The most beautiful quality of voice, with impeccable intonation, will not charm if there is no variety of color, no warmth.

The questions of good taste and expression are not, I think, brought sufficiently to the attention of students, who are presumed to think only from the physiological angle, which seems to me to be a mistake. Why not bring to his mind, even in the beginning, the various subtleties that must be obtained and displayed later? After all, artistic presentation must be a part of the singer, or legitimate use of the voice does not impress.

The Student Singer Must Win His Public

When the time comes for a student to appear before the public, he must present himself as an outstanding individual. He endeavors to show mastery of his art, together with intelligence, strength, and expression. He must be *authoritative*, as though assuring the audience that his conception of a selection is correct, and the outcome of good taste and long, serious study. His poise and manner must be of unquestionable dignity.

He should approach his audience with a smile, impressing his hearers with his delight in appearing before such a notable gathering. By immediately securing the sympathies of his hearers, he will already have taken the first steps toward success.

It follows that the artist should portray with

VOICE

sincerity of purpose and confidence the expressive and emotional demands of the selections chosen. Sometimes, with American pupils, one encounters odd prejudices. I was teaching a love song to such a pupil, a young lady from an excellent family. She sang it very coldly, and I tried to make her put more feeling into it; but, although she understood what I wanted, her reply was:

"I understand, Mr. Luckstone, but what you suggest is like asking me to disrobe."

"But, Miss Blank," I persisted, "I am not asking you to show your own innermost emotions, just a copy of those of Mary Brown or Bessie Smith, or anyone who you may imagine is feeling the sentiment of the words and music."

But no, she neither could nor would try to express the emotion, for it would not be "nice." Naturally, anyone feeling as she did could not possibly become an artist.

While a certain coldness is often found in American students, those of foreign or mixed races have their own special defects; such as over-sentimentality, lack of restraint, exaggerations of many kinds.

I actually overheard a woman at an opera performance say to a friend: "I do not like Caruso."

The friend was amazed to hear such a statement about the highly popular tenor, and asked why. Caruso was on this occasion singing one of his impassioned interpretations of a great rôle.

"Because," the lady calmly replied, "Caruso insults me when he sings such things. It is like a slap in the face."

Although oddly expressed, there was perhaps more in this feeling than even the lady realized. I firmly believe that music may stir unsuspected emotions within a listener.

It stands to reason that all singers must respect the composer, whose impressions and intentions must be adhered to. As the great conductor, Toscanini, says: "The most important idea is to bring out the composer's meaning," for great composers write their music in absolute harmony with the text, and according to their ideas of what best expresses that text. Each interpreter must sense what the composer has thought, and how such ideas can best be revealed to the audience. Only after careful analysis of such demands, may the performer add his own individual interpretation. He must not put himself first. He must let personal feelings appear only after having tried fully to sense the composer's wishes.

Great Artists Not Always Infallible

Great artists cannot always be copied too exactly by the student. One forgives in the artist what is unpardonable in the student. For instance, one artist whom I heard repeatedly had to sing the word, *Liebster*, with the first syllable on a high note. Fearing the possibly shrill effect of the vowel *ee*, she modified it. Unfortunately, she overdid the modification, and the word always sounded suspiciously like lobster.

Jean De Reszké usually sang *about* instead of *amour*, but one scarcely noticed the difference. None the less, a student would not be permitted to make such a change.

Liberties can be taken by artists, when in good taste and for good reasons. In the older Italian operas, cadenzas were written for individual singers, designed to show the best qualities of each. Ever since that period, one is supposed to sing only the written music, since the composer, knowing exactly what he wants, would find it unwarrantable for a singer to make changes. If such a change is made, it (Continued on Page 486)

Immediate Action, Please!

Read the following and if you agree with us, send immediately to your Representative in Congress (your Postmaster will tell you who he is) a vigorous but courteous protest against the designation of musical instruments as luxuries, when all experience in all countries has shown that music in times of great crisis is of paramount value in promoting patriotism and maintaining morale. To curb music in this way would be like classifying munitions as luxuries. After you have written your letter, explain this serious situation to your friends and pupils and request them to write to their Congressmen.

* * * * *

Statement Presented to the Ways and Means Committee, House of Representatives, Washington, on May 7, and Now a Part of the Official Records of the Hearings on the Proposed New Tax Bill

Music educators of the United States feel that inclusion of musical instruments in category of luxuries for taxation or for any other purpose is wholly inconsistent with the American faith in education.

We believe all American citizens desire to share equitably the costs which must be incurred for defense of the American Way of Life and for our present and future security. It is not our prerogative to advise how the necessary funds shall be raised, whether by taxation or otherwise, but with all our fellow citizens we shall tighten our belts and do our best to support our government and aid the common cause. Our plea is that one hundred years of progress which has resulted in the recognition of the fine arts and especially music as among the fundamentals in the education essential to the citizens of a true democracy be not tossed into discard by a tax law which classifies music education with cigarette smoking and card playing.

Music is an accepted factor in our national life

and in the education of our children, who are to be the supporters of our country in the days ahead, when we hope present uncertainties and fears will be only shadows in the background of a glorious history. Musical instruments are essential implements in education and tools of professional musicians. The 60,000 school children who have assembled in the National School Music Competition-Festivals held in ten regions of the spring represent more than three quarters of a million students in the bands, orchestras, and choirs of our schools who have participated in district and state preliminary festivals this spring. And these thousands are only a fraction of the total number of boys and girls to whom music in school affords a vital daily experience.

The 45,000 music educators employed by our schools and colleges, in cooperation with fellow teachers, pupils and their parents in every city and town in rural schools, are now in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, to strengthen morale and help build that solidarity which is essential to our well being. In the light of all this, we would be untrue to our convictions and to our obligations as public servants if we failed to direct attention to the inconsistency of imposing a luxury tax on the implements of music education and of music making. In building for the future of our Democracy, all such tools are essential, just as are text books, tractors, war planes, or toys.

MUSIC EDUCATORS NATIONAL CONFERENCE
By authority of the National Board of Directors
FOWLER SMITH, President

A. R. MCALLISTER
President, National School Band Association
ADAM P. LESINSKY
President, National School Orchestra Association
MABELLE GLENN
President, National School Vocal Association

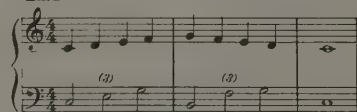
Three Against Four—By J. Clarence Cook

(Unceasing requests for explanation of this comparatively simple technical difficulty warrants the presentation of this solution.)

The ability to play this peculiar rhythm is not to be achieved by scrambling over the keys in a hit or miss fashion; nor does practicing each hand separately help to any great extent. Three against four is a purely mathematical proposition, and if it is to be executed correctly it should be worked out in the same manner as a problem in arithmetic.

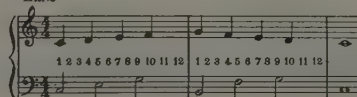
To begin, we must reduce the three and four to their common denominator, which is twelve. Now if we take the following passage—

Ex. 1



and expand it to twelve-eight time, we have the following—

Ex. 2



This is like placing the music under a microscope: the relationship that before was obscure now becomes apparent. We find that the notes of the right hand fall on beats one, four, seven, and ten; while the notes of the left hand fall on beats one, five, and nine.

Now play the passage very slowly, counting out loud and making the notes of each hand fall upon their respective beats. Play the passage over and over, gradually increasing the speed. Cease counting when the speed becomes such as to render counting impracticable, but try to retain *exactly* the relationship that was discovered in the slow tempo. A peculiar jump, jittery rhythm will be the result, perhaps not what you have been accustomed to hear, but it can readily be perceived, the only correct one.

John Dunstable (1370-1453), English composer whose musical compositions were highly lauded, was also much sought as an astrologer by the superstitious of his day.

Emil Waldteufel (wood devil) was a Frenchman, not a German. His waltz, *The Skaters*, now heard everywhere because of the present day popularity of ice skating, is now over seventy-five years old. Waldteufel was born in 1837 and became court pianist to the Empress Eugénie.

Registration

By
Palmer Christian



PALMER CHRISTIAN

GOOD TASTE in the use of tone color should be one of the outstanding characteristics of all organists. Instead all too frequently find registration that is different, inept, unimaginative and sometimes positively bad; in other words, a failure to appreciate the values that lie in one of the principal attributes of the instrument. Why is this? Is it because organists spend much time in the church that their music takes on the drabness of a dim interior? Is it because they never make an effort to hear piano, violin or voice recitals of a high grade, where variations of shading are the indispensable of success? Above all, do they miss the significance of the greatest of all organists' color guides—the symphony orchestra?

A totally comprehensive answer to "Why This?" cannot of course be given, but there would seem to be one general lack apparent in most cases, and that is a lack of imagination.

At once we are faced with the question, "What is imagination?" As concerns the interpretation of music, a fair definition might be: the ability to sense and to present the spirit of the music—that something which lies beyond the printed page. There are innumerable interpretative artists who can play the notes with meticulous exactitude, but who fail completely in giving significance to those notes. We come away from a performance by such a player with admiration for his technical facility, but with regret that this facility is an end in itself rather than the means of revealing the *real* importance of music; in other words, the emotional content.

Musical Effects through Mechanical Means

Organists are frequent offenders in this matter. They may play the notes, but they do not "play the music." Other musicians may immediately say that the organ is such a mechanical instrument that no "music" can come out of it, but only those of extreme prejudice will insist that organ playing, in its best exemplification, gives solely a "mechanical" effect. Much depends upon the player. Granted that the organ is an imposing array of mechanism, nevertheless that mechanism is a means to an end—exactly as is the mechanism of the piano. The subtlety with which mechanism is used toward the presentation of musical effect marks the artistry, or lack of artistry, of the player. To indulge in a play on words, I may truthfully remark that registration must be "registered" as a part (and a big one) of fine playing.

That the organist has a more uncomfortable task in the preparation of his literature than most any other instrumentalist is well known—all organists; but this fact is only faintly realized by the profession at large. For the realist on tour this condition is acutely uncomfortable due to the fact that no two organs are alike; the same program may be played one night in one way, and the very next night it will demand familiarity with a console totally different in the location of the mechanical controls.

But the initial difficulty goes back even further; it arises when registration effects of a new composition are first planned. The composer in his indications is compelled to make known his desires in the light of the instrument with which he is familiar, unless he has wide acquaintance with the color possibilities of several comprehensive organs. Unfortunately, his indications may

not be at all applicable to the instrument at the disposal of the organists studying the composition.

It is at this point that the organist has two courses open to him: he can follow the printed indications no matter how they sound, or he can experiment until he finds the most satisfactory effect. If he is a stickler for the printed page, he will do what the printed page tells him to do—and nothing more. If he has imagination—in other words, if he is a true artist—he will follow the plan of experiment until, by the process of trial and error, he works out a registration effectively disclosing the spirit, if not the letter, of the piece.

In the preparation of a new work, after a general survey, first attention must be paid to architectural proportion, to breadth of melodic line, to phrasing, to harmonic coloring. After this the perfection of any technical passages should be undertaken. You will note that nothing has been said about registration; it is usually better to postpone this part of the preparation until the

more fundamental processes have been accomplished. This, however, by no means implies that registration is incidental, or that it can be left to the inspiration of the moment in public performance. Quite the contrary; registration may well be rated as *at least* a good fifty percent of success in performance. The old bromide, "last but by no means least", fits the case admirably. But the temptation to indulge in coloring to the neglect of other essentials is, to many, something too great to be held in check, and this often results in a performance that seems to be better than it actually is: a performance full of holes. (A most convincing way of discovering this for yourself is to make some records of your playing.)

What about Bach?

Probably the greatest stumbling block for the organist of lesser experience is registration of the Bach and pre-Bach literature. The Edition Peters, for instance, offers nine books with practically no registrational suggestion, except the two edited in recent years by Dr. Karl Straube. We are faced with innumerable black notes, but what to do with them is a poser—unless we really study. Too many give up at this point; if there is no teacher or colleague at hand to do the marking, the matter is dropped. And by dropping it one misses a chance for self-development and a great deal of satisfaction.

In these days we are fortunate in having other editions available for comparison: the Widor-Schweitzer, the Dupré, the Novello (especially of the "Orgelbüchlein"), the Glynn (Schirmer) for certain of the "Choral Preludes" and other similar works. And then there are some recordings which will give the various ideas of certain contemporary players. As many of these aids as possible should be investigated, and subsequently used to help us make up our own minds as to what "sounds" on our own instruments.

At the moment there is great agitation in the profession over the matter of "Baroque versus Romantic" registration (and playing) of the classic literature. The extremists among the "baroqueists" play Bach, Brahms, Reubke, Hindemith, Sowerby, *et al*, with great clarity and precision—as well as with great stiffness and inflexibility. By the same token, the ardent romanticists still enjoy a diet full of sweetness, thickness and heaviness. And the fight rages on. "We have youth", says one. "We have maturity", says another. Must the result be "and never the twain shall meet"?

By the use of common sense and balance the virtues of both viewpoints will produce a musical whole. This, naturally, demands taste and intelligence. If you feel that you lack these two attributes, the obvious thing is to consult a good teacher and secure help. That a great deal of the classic literature sounds most satisfactory when played with pure baroque approach is not open to question; but this by no means implies that much of it does not sound better when some degree of romanticism is shown by the interpreter. Can anything sound worse than some of the Bach "Chorale Preludes" of the cantabile, introspective type—such, for instance, as *Ich ruf zu dir* and *Schmücke dich, O liebe Seele*—when played with uncompromising rigidity? The only thing that sounds worse is a super amount of

ORGAN

cheap and mawkish sentimentality! By the same token, is there more inept playing of certain other items of this literature—such as *In dir ist Freude* and *Heut' triumphiret Gottes Sohn*—when treated *molto rubato*?

If Bach were alive to-day, there is no more certainty that he would not take advantage of our more flexible contemporary instruments than that he would stick to the inflexible, traditional attitude. It does seem highly probable that a man who could write such significant music—music with a vitality lasting some two hundred years, with no sign of cessation—would not be so hidebound as to say, "It shall not be," if an interpretative artist in 1941 intelligently and musically colors and shades some of this literature with a view to disclosing the inherent beauties that lie beyond the printed page. Drooling romanticism does not belong in the classic interpretation; but neither does icy frigidity.

There is somewhat less difficulty in the consideration of contemporary literature, "contemporary" including the period when Vierne, Guilmant, Widor, and others were at the height of their brilliant careers. Composers and editors have been, on the whole, rather more exact in trying to state what effects are to be accomplished. A good deal of this indication is stereotyped, doubtless more often due to the publisher, who wants to make things seem simple in order to sell more copies. We hasten to add that we know of few composers who are not equally interested in selling "more copies!" Naturally, in the louder passages, this stereotyped registration is quite acceptable for organs of average size. But in the quieter, more transparent passages, there is every challenge to find color that will be *exactly* right rather than sticking to a printed indication that may offer only indifferent results on the instrument at hand.

Study the Indications

Sometimes merely a slight addition or subtraction will accomplish the end. As an example, we may refer to the *Adagio* from Widor's "Symphony No. 5." The initial color indicated is *gambes et voix célestes* and, as far as any other statement goes, this color is to apply to all manuals. If this string color is effective on *all manuals*, by all means use it; on some French organs, as well as on many English and American, strict adherence may be observed. But, unless the effect is something that will please any sensitive ear, it is far better to introduce some light 8' or 4' flute quality into the picture. Certainly M. Widor would have preferred some treatment such as this to strict adherence to "Gambes"—especially if he had heard Great Gambas on some of the old (and not-so-old)

organs in this country that are cutting, scratchy and thoroughly irritating.

Sometimes a complete change of indicated color is advantageous; in fact, it may be the one thing needed to make the piece possible. The *Intermezzo* from the same symphony is a case in point. The composer asks for Gt., Sw., and Ch. *Anches et cornets de 4 et de 8*. On the finest French organs, this color is most enticing; on most American organs, including even some of recent date, it would be horrible for this piece. That, however, is no reason for laying the thing aside as utterly impossible—even though the *Trio* in the middle of the movement might be—because a delightful color scheme can be worked out with bright 8', 4' and 2' flue-work.

To go through all the literature that must be "edited" by the organist would be the work of a lifetime; the Widor examples are enough of a guide. Fortunately, there are many editions of contemporary works where color has been as much of a challenge as the notes themselves; as examples we need only mention Karg-Elert, and, in this country, Edmundson, Sowerby, Bingham. Even if one has not the resources desired, at least there is a definite and varied scheme published, and our procedure is made proportionately easier.

We sometimes find a composition where the "registration is left to the discretion of the player." This, for instance, is the case (in effect, though stated differently) with works as recent as the Hindemith "Sonatas." Here are golden opportunities for real study—wonderful opportunities to find out whether we have any "discretion!"

Registration must recognize the virtues of contrast, of blend, the character of the melodic line (fragmentary as well as extended), the proportions of the piece as a whole, acoustics, and the resources of the instrument at hand. Close attention should be paid to individuality of color, to a simplification rather than to too much mixing. The organist can learn enormously from listening to the work of his colleagues, either in the service or in recital. This listening should, of course, be done with a critical ear, but it should not be done with criticism as the sole aim—unless we turn the criticism upon ourselves. None of us is so perfect that he can fail to learn from others, and often from others of lesser prominence and experience. The type of individual who criticizes all and sundry with reckless abandon by his very attitude is cut off from an important element in professional growth: learning from others.

Learning by Observation

Organists also can learn enormously by observing what fine instrumentalists and singers do with melodic line, with nuance, with in-

finitesimal rhythmic flexibilities. Yet a good many years of concert attendance in several large cities, New York included, have impressed me with the fact that woefully few organists were to be found in the audiences. They should attend frequently, and apply to themselves what they hear—if they have ears to hear. For those who do not live in communities offering concert courses, the many broadcast programs are not to be neglected.

Most of all, organists need the great stimulation of symphony concerts, where clarity, subtlety, vitality and color are at their best. Organ playing, as a rule, needs far more of what may be termed "orchestral flexibility" than is apparent. This by no means signifies "imitating the orchestra"—which was foolishly attempted over a period of too many years. Orchestra is one medium, and organ is another; keep them that way. The mechanics of the organ *must* be kept in the background, so that freedom and elasticity and conviction are apparent to the listener—not the manipulation of innumerable gadgets. After all, the instrumentation in an orchestra is mechanical if the conductor and the players let it sound that way. The organ also, within its own range of possibilities, can and must be just as subtly played if it is to merit professional respect and public appeal.

Do not get the impression that successful registration is possible only on organs of super-colossal specifica-

tion. Small instruments—two-manuals, with twenty or twenty-five registers—present a surprising range of color combinations; surprising, in effect and surprising in multiplicity. Naturally, the smaller organ the greater the task, but there is no excuse for neglecting opportunity. As for choosing between a large organ of ordinary voicing and a small organ of superior finish and scheme, any artist would far prefer the latter. So—be sure you are not spending much time in "wishful thinking" not enough in ascertaining what might do with what you have.

Any interpretative artist must learn something more than notes and this something surely includes coloring, whether we are singing, violinists, pianists, or organists. Organ color range is far richer than that of any other medium, with single exception of the orchestra's comprehension of its possibilities must be developed by reading about the characteristics of Diapason, Flute, String and Reed tone, and then by listening to their various manifestations. If the organist does not develop sensitiveness to effect under varying conditions, he will remain cold, impersonal, dry-as-dust player and teacher. The detached attitude is right for the musicologist, perhaps, but if you are going to play music, search out and present the breath of life that makes it music!

To play a glorious instrument gloriously—that is the task and the challenge.

Wisdom Nuggets for the Vocal Student

By George Chadwick Stock

1. If you can, take private vocal lessons. If you cannot, then be thorough in following these instructions and in practicing all exercises.

2. The imitative faculty will prove a first aid, particularly for the self-taught student. Make good use of that faculty. Listen intently to every good voice you hear in both speech and song. Try to reproduce in your own voice the good qualities you hear.

3. Do not over-practice. Stop before becoming physically or mentally weary. Better ten minutes of practice with a fresh, alive and interested mind than ten hours of aimless mechanical vocal exercising. In all vocalizing, in all song practice, aim for the best possible quality of voice. In all effort to develop quantity of tone be sure to retain quality.

4. Moderate yawning practice several times daily, develops a dependable openness of throat.

5. Study and practice songs as soon as possible. Most beginning students have sung songs in childhood. If you have done this, choose and sing suitable songs of merit at once. Songs provide interval practice in

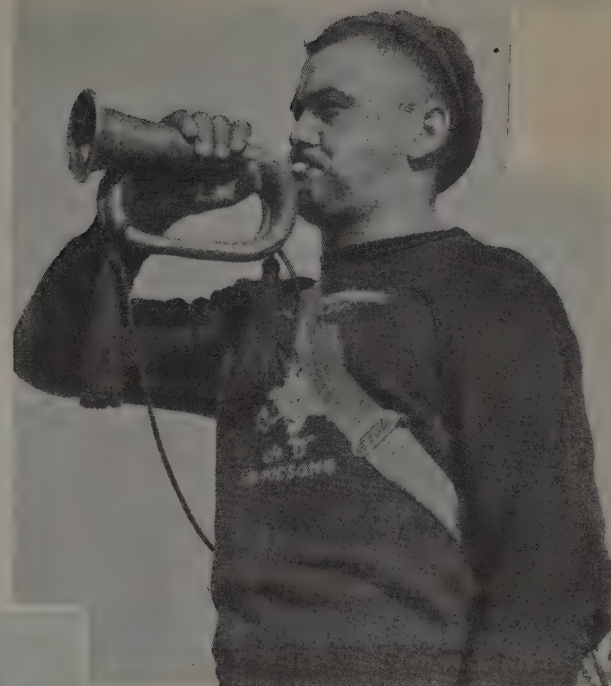
great variety and of course join to words. Good speech utterance thus begun. When singing songs, try to put into your voice what the words mean to you. Use your imagination. Make your voice express whatever emotions have been aroused: joy, sorrow, despair, gloom, enthusiasm. You may not get complete response at once to these demands, but persist in such effort. In due time your voice will become fairly kaleidoscopic in producing color, shading, resonance and expressional values. Avoid overemotionalizing your song. This would make your singing unreal, artificial, and inartistic.

6. If you succeed in training your voice as above outlined, two very necessary and important languages will have been developed: the language of words reaching the ear and appealing to the understanding, and the language of tone, vitalized with emotions that reach the heart.

7. It is everlastingly true that: He sings or speaks best who attains this end with the least expenditure of energy. To put it in another way, strive always for power through repose.

The Bugle and Its Calls

By Katharine D. Hemming



(Above) French Canadian bugler of the 2nd Canadian Division. (Left) Bugler of the British Army.



exceptions to this general rule—the hectic *Fire Alarm* and the *General Alarm*, both of which, of course, concern everybody.

Here is the *Fire Alarm* and its words:

Ex. 1

M. M. $\text{♩} = 108$



"There's a fire! There's a fire! There's a fire!
Run and get the engine and put the blighter out!"

For *General Alarm*, the words go:

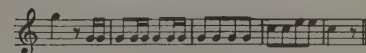
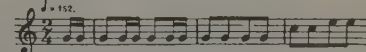
"Alarm is sounding, and the sound
Fills the air for miles around;

Jump to arms and stand your ground!"

To "*Pioneer*," both words and music are expressive:

Ex. 2

$\text{♩} = 112$



"Come along, pioneer, you are wanted here
To try and clear the way.

Pioneer, Pioneer, work without fear;
We can't stop here all day."

The *Pioneer* is reminiscent of the days when bearded pioneers marched ahead of the Battalion, wearing white leather aprons and gauntlet gloves, carrying over their shoulders a highly polished axe, pick, or shovel. They were the last men in the Army to wear beards. The Welsh Fusiliers is the one regiment that still continues the custom of having Pioneers leading the Battalion. The modern Pioneers of this regiment are smooth-shaven, but there is the mascot, he is a goat, and he alone has the beard!

All army recruits soon learn to obey these calls: *Warning for Parade*, *Parade for Guard* and *Long Dress*. One can hear them (Continued on Page 493)

Bugle calls apparently have lost none of their importance in barrack or camp life of the modern army. There even comes the report that, where buglers are at a premium, recorded bugle calls broadcast through speakers have been effectively used in large encampments. It is further stated that where the

dependability of the bugler's arising in the morning might be subject to the vagaries of an alarm clock, a timing apparatus has automatically set a recorded "*Reveille*" going with a regularity dear to army principles of exactness.

The spirited, rhythmic music of all Taps is expressive of the various messages which they bring. To most of these calls British Tommies and American Doughboys (and no doubt every soldier who has had to respond to a familiar strain on the bugle) have set apt and facetious words. Among the Tommies each regimental unit has a special call that precedes all Taps, and when sounded it calls to attention the unit for which the message to follow is intended. There are two

BAND and ORCHESTRA
Edited by William D. Revelli

IN THIS FATEFUL YEAR of 1941, with its unprecedented military activity, one recognizes the needs which music must fulfill. Armies—both military and civilian—are welded by patriotic airs; they move to marching songs. Associated most directly with the movements of the army, both in camp life and on the battlefield is the music of commands. Many men who never before have heard "Taps" are now arkening to their messages and obeying their commands. "Taps" are called from the fact that from time immemorial, drums have been universally used in giving army directions; although now superseded by bugles whose calls are still spoken of as "Taps." To most people these calls have been associated with the activities of the Boy Scouts, and have had an inspirational lure for many thousands—recognizable in the popular appeal of instrumental bands which have thrived in the streets of the old world and the new.

The simpler military bands had two groups of instruments—the fife and drums. When the rolling of drums had been negotiated easily and fife players had found themselves short of breath, these elementary bands were jokingly called "The Drum And Foof Bands." Because of their relative simplicity and mobility, fife, drum, and bugle have come integral parts of the music equipment of military and other organized bodies of men. One can easily trace these three instruments back to their beginnings, finding in the tin whistle, which is so much of a joy to the small boy, the rudimentary fife; in the beating of sticks on fence and railing, the drum; and, more complicated but just as primitive, in the blowing across a rattle top or into a shell, a forerunner of the bugle. Many a fine musician received his first joy of music in the childhood manipulation of one such instrument.

But importantly coming to our attention is the bugle. In song and story, and in poetry, this instrument has stalked across the pages of history. The word "bugle" is derived from the Latin "buculus," or horn of a young bullock. Bugles were first used in the British Army by Sir John Moore of Corunna, who when introducing his famous *Light Infantry Method* used a hunting horn. As a result, badges of all British light infantry and rifle regiments include a hunting horn in the design. Although now rarely used outside the routine of barracks and camps, in earlier methods of warfare trumpets and bugles were extremely valuable in conveying orders on the field of battle.

School Credit for Music Under Private Teachers

Q. Would you be kind enough to give me a bit of information? I am chairman of the junior piano faculty of our school and have long had the idea that children studying in such a conservatory should be given credit in the public schools. Will you tell me what you think?—A. R.

A. There are hundreds of places all over the country in which high school students are allowed to take lessons under outside teachers and have their work accredited by the school toward graduation. Often the high school issues a list of teachers whose pupils may earn credit. In many instances an examination is given at the end of each semester, the examiner being appointed by the high school. In all cases reports indicating the number of lessons taken, the amount of practice, and the quality of the work, are sent to the high school principal.

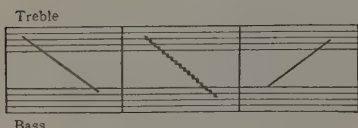
What Does Philharmonic Mean?

Q. What does Philharmonic mean?—B. H. C.

A. It means literally "music loving," being compounded of the two Greek words *philos*, meaning "loving," and *harmonie*, meaning "harmony." The word *philharmonic* is often used in names of organizations and occurs in the United States as early as 1799 when the Philharmonic Society of Boston was organized. The term is not confined to instrumental organizations but is used in naming choirs and choruses as well.

Mysterious Signs!

Q. I find, in some music, lines such as shown in this example—in some instances it seems to direct the melody to the bass, then again it is used for left or right hand playing. At times, however, I can find no real reason for them. —Mrs. E. N. M.



A. The first sign is often used to indicate that a melody is passing from one hand to the other in piano music. It may go from the right hand to the left, or vice versa, the intention being to clarify the structure so that the performer will make the melodic flow continuous even though the melody goes from one hand to the other. The second sign looks like an arpeggio sign, this indicating that the chord is to be "rolled," that is, the tones played one at a time in regular order from bottom to top.

What Is a Norwegian Bridal Procession?

Q. I am thirteen years of age and at present am studying Grieg's *Norwegian Bridal Procession*. Can you tell me something about the piece or about a Norwegian bridal procession that will make the composition more interesting?—Miss B. A.

A. This is the second of three pieces from Grieg's Op. 19, "Aus dem Volksleben" ("Sketches of Norwegian Life"). The other two numbers are *On the*

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Mountains and From the Carnival. You will find these three numbers very satisfying when played as a group.

This composition does not picture a couple marching to the altar. If you notice the title is *Norwegian Bridal Procession Passing By*. Much is made of weddings by the peasants of Norway. They generally mean a feast of eating and drinking that usually lasts several days. Everybody for miles around is invited and the journey to the church is often several miles. This composition is supposed to picture such a party on the way to the church. The music should be very *pianissimo* as you hear them coming in the distance, and it keeps growing louder as they approach, finally ending in a *pianissimo* as they disappear.

Sharps and Flats on the Guitar

Q. Will you kindly give answers in The Etude as early as convenient to the following questions?

1. How do you play sharps and flats on the guitar?
2. How can one mend a check on sounding board of guitar?
3. At what pitch would you advise one to tune a piano? Isn't the international pitch more mellow and less strain on the piano than any other pitch and isn't it used considerably now? Would appreciate an early reply.—Mrs. W. K.

A. 1. The pitches produced by a guitar string are changed by pressing the string against the various frets. These frets are so placed that the pitches are changed by half-steps. Thus, on the E string, pressing the string against the first fret will produce E-sharp (or F); pressing it against the second fret will produce F-sharp (or G-flat), etc.

2. Better take it to a man who repairs violins and other stringed instruments. If you tried to do it yourself you would probably ruin the tone of the instrument.

3. The pitch that is most commonly used today is A-440, often called "Philharmonic." This is slightly higher than "International" but not so high as "Concert Pitch."

How Can One Recognize the Minor Mode?

Q. I would appreciate it very much if you could tell me how I can recognize whether a piece of music is in the major key or minor key.—E. M. C.

A. In the first place by its sound. The minor mode produces a different auditory effect from the major, and by listening closely you will soon find out which is which. If you fail, then you will have to get help. Ask some musician to play or sing for you several compositions in minor. If possible play or sing them yourself. Find out how minor scales sound as contrasted with major ones. Learn to sing a minor scale if possible. Now look at the notation of quite a number of compositions. You will discover that the same key signature sometimes stands for a major key and at other times for a minor one. Thus the signature of one sharp may indicate that the piece is in G major—or that it is in E minor. If the first and last chords are based on G-B-D then the piece is in G major. But if the first and last chords are composed of E-G-B then the piece is in E minor. There are some cases in which a piece in the minor mode closes with a major chord but they need not concern you at this stage. What you need is intelligent experience in listening, playing, and singing.

How to Play a Whole Note or a Quarter Note at the Same Time

Q. I would like to ask a question about a piece by Robert Schumann named *Traumerei*. My question is on what count to play the whole note in the first measure, that is after the quarter note.—Mrs. R. K.

A. Play it on the first beat. The quarter note and the whole note are sounded simultaneously, the quarter note moving up to the chord on the second beat, the whole note being sustained through the entire measure and then tied to the note in the next measure.

How Is Time Measured?

Q. I shall appreciate your aid in settling a controversy which has sprung up among a group of musicians in which I am one of the participants. The point in controversy is the correct measurement of time in music and where the performers should start the first tone. The writer thinks that measuring time with the baton could be compared to measuring something with the rule, the beginning of the conductor's down beat representing "O" of the rule. As the baton moves down it spells o-n-e, arriving at the end of one, or position of the first inch, or beat as it were.

The writer also thinks that if four-four is beaten down, left, right, up; each gesture will represent a quarter of the measure, and if four quarter notes were played in the measure, the last note would be finished at the end of the fourth gesture, beat, or inch, if compared to the rule.

The view which differs from this is that the conductor's first beat following the cue is not a part of the measure and that all notes (unless a pick-up should be started at and measured from the end of the conductor's first down beat. Will you please inform me as to which view is correct? Emphasize whether or not the measure begins at the start of the end of the conductor's down beat.—K. B. S.

A. Sorry, my friend, but I am afraid you are going to lose your bet! Before the conductor beats one he makes a preliminary gesture which serves to start the rhythm flowing even though tones are sounding as yet. The point which actually marks one is at the beginning of the pulse rather than at the end as you think, and the players' singers perform tones (or rests) through the beat. The beat meanwhile is moving in a free and varying direction toward the point that marks the beginning of two, and so on through the measure.

Who Are the Noted Conductors?

Q. Will you please send me a list of the noted conductors of symphony orchestras in the United States? How many such orchestras are there at the present time?—H. T.

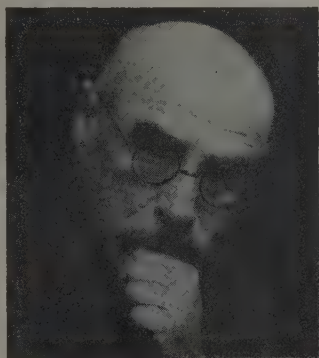
A. The answer depends on what you mean by "noted." There are many fine orchestras in the United States and I do not have space to name all the conductors. However, the following are some of the best known: Serge Koussevitzky (Boston); Frederick Stock (Chicago); Artur Rodzinski (Cleveland); Eugene Goossens (Cincinnati); Franco Ghislanzoni (Detroit); Karl Krueger (Kansas City); Dimitri Mitropoulos (Minneapolis); Eugene Ormandy (Philadelphia); Fritz Reiner (Pittsburgh); José Iturbi (Rochester); Vladimir Golschmann (Louis); Pierre Monteux (San Francisco); Hans Kindler (Washington); John B. Bohlert (New York Philharmonic-Symphony Orchestra); Fabien Sevitzky (Indianapolis).

Will the Orchestra Be Modernized?

Introducing a Conference with the late Emanuel Moor,
Inventor of the Double Keyboard Piano

By Evangeline Lehman, Mus. Doc.

American Author-Composer



(Upper Left Inset) The late Emanuel Moor. (Center) Keyboard of the Moor Double Keyboard Piano. (Lower Right Inset) Evangeline Lehman, gifted American composer and author.

trying to devise a new type with altered size, form and mechanism, in order to give due scope for more and more powerful orchestral playing.

"The old shape ought to be replaced by a new one," Moor went on. "The new instrument should be of ample size, easier to play, suppressing the painfully crooked position of the left hand. All fingers should be used, instead of calling chiefly on the weakest and least deft. The power of vibration can be increased."

Moor was extremely sincere and earnest in his opinions, and he obviously suffered from the fact that in many respects his generation was still in the grip of ancient routine.

Who could refuse to agree with him when he claimed that even in some works of the great classics the present instruments are obviously insufficient to fulfill their rôle? Who has not noticed—and this is a striking example—the lack of crispness of the double-bass passage in the *Scherzo* of Beethoven's

"Fifth Symphony," where these basses, playing solo, succeed only in producing a confused, rumbling and dragging sound most unsatisfactory to the ear. This passage almost makes one wish for the addition of a percussion instrument, the piano perhaps, to give it a much needed clarity.

Need for New Type of Stringed Instruments

Moor continued with growing enthusiasm:

all, of the piano, which underwent such a revolution in Beethoven's days when hammers replaced the former action.

"Isn't it extraordinary," he continued, "that while such progress was being made in all directions, the violin, and with it the whole quartet of stringed instruments, has remained stationary? A whole army of fiddlers must be mobilized to hold its own against the brasses of the orchestra, and even so the strings, however numerous, are drowned by the powerful roar of a few trumpets and trombones running riot!"

Evidently the little violin, admirable as it is in its small size and delicacy of tone, is and will remain unfit to produce more effect than it actually does, because the volume of its tone is limited by the standardized size of its sounding board. True, it would be impossible to perfect the violin as it is, but one may wonder what extreme conservatism has heretofore prevented makers from

AT THE SALLE PLEYEL in Paris I once met the Hungarian composer, Emanuel Moor. After long delays the double keyboard piano, bearing his name, had been realized and built by M. Gustave Lyon, director of the well known firm. With almost childish joy, the inventor never missed an opportunity to talk about it and to demonstrate its far-reaching possibilities.

But on that occasion his extremely versatile brain was already nursing another subject. Before exploring it, it may be recorded here that Emanuel Moor had received from nature an astonishing array of gifts. As a composer, he was classic for whom the intricacies of form, counterpoint and fugue held no secrets. He liked to write for unusual combinations, violoncello ensembles, for instance, such as his quartet and double concerto; his transcriptions of Bach "in the spirit of the organ" are the best ever made, for they take into consideration, apart from the registration itself, the limited possibilities of the mechanical action as it existed at that time. A talented painter, he did some excellent oil canvases as well as etchings. Finally, he is credited with having devised a new model of axle for automobile wheels.

On the day of our meeting, however, he was concerned especially with one problem: the orchestra as it stood in the past, as it stands to-day, and as it should be modified in the future, according to his conception.

Those who knew Moor, personally, remember how tremendously impulsive, fiery and temperamental he was, jumping perpetually from one subject to another and passing without any apparent reason from a brooding spell into

one of joyous laughter, and vice-versa. But this orchestral idea must have exercised a strong hold on his thoughts, for during our conversation he never deviated from it in the least.

Modern Music Requires Modern Instruments

Moor began by pointing out the needs of modern music, which become more and more urgent and far outstrip what the possibilities of performance can supply.

"Why is it," he asked, "that the strings have remained the same since the days of Stradivarius and Guarnerius? Yet the other instruments which have been added to the orchestra, or substituted for those out-of-date, have marked great progress."

Immediately, one thought of the logic of this claim and of the clarinet with thirteen keys, for instance, now replaced by the Boehm system; of trumpets and horns, to which pistons have been added; of kettle-drums, which can be adjusted to any pitch with a few turns of a screw; and, above

"All this inconvenience would disappear if a new variety of stringed instruments was constructed. While in nature everything progresses, we mark time and we don't advance. The tonal possibilities are exhausted, as far as the old models are concerned. Why stick to them, instead of building new ones?"

Here I objected that perhaps there were technical difficulties; perhaps his idea, attractive in theory, presented serious obstacles when it came to a practical application.

"Quite to the contrary!" he countered. "It is the simplest thing to do. First of all the sound-board should be enlarged; for all experiments made during the last century, in connection with instruments which have sound-boards, go to prove that this is the only manner in which progress can be made. May I repeat that the violin is an antique instrument which through the centuries has remained unmodified?"

"What, according to you, is the reason for this?" I asked.

"Probably a mere question of sentiment, forbidding all change for fear of spoiling its aesthetic form. Perhaps also a matter of tradition; the beauty of the instrument must remain untouched! Don't forget that the violin is often called the 'king of instruments,' and it would be considered sacrilegious to apply to it such contrivances, for instance, as those applied to the guitar or the mandolin in order to facilitate the tuning of their strings. Superstitions persist, and they reach even further. Are there not many who maintain that the two openings in the form of an *f*, on the body of the violin, are indispensable to the formation of the vibrations? Still my experiments show me that it makes no difference whether these openings are placed on the body, on the sides, or at any other place."

It is true that prejudice is tenacious in things musical; through long standing habit it often becomes dogma. Did not one of the best and oldest piano houses in Paris refuse, for many years, to discard parallel strings in its grands for the universally accepted improvement of cross-wise disposition? And while ultra-modernist composers seek new effects by writing startling innovations, which strain the instruments to the extreme, they never think of planning new instruments to render easily the tonal novelties which their fantasies suggests to them.

An Experiment in Vibrations

Moore went into an interesting discussion. According to him, a wide field still remains scarcely explored in the kingdom of vibrations and acoustics—the sound waves, for instance. He mentioned an experiment by an English physicist, showing how

easily these vibrations are carried. A music box was placed in a cellar and connected by a simple wooden rod with a violin on a high upper story. At that comparatively long distance, the tune of the music box was heard distinctly, without any perceptible loss of sound. What magnitude of tone could then have been obtained, if those vibrations within the violin had been amplified by electricity, ten, fifty, or a hundred times!

"As to my trials, they were conclusive from the first," Moore asserted. "With the assistance of a village carpenter and with help only of the simplest means, I constructed on the principle of the violin an elementary instrument of horizontal form. The sound-board measures a yard and a quarter in length; the breadth is in proportion and curved for the convenience of the bowing. On this board are laid six strings which have the whole range of the violin and the violoncello. In this way, I eliminate the gulf existing between the low and high regions of sound; thus the same instruments not only will play in the bass with many times the present power and resonance, but also will rise to the treble and there reinforce the whole volume of sound by taking part in the grand and broad progress of the musical narration.

"The sonority of this new instrument equals that of eight or ten violins, without impairing any of the other qualities. The finer and more delicate shades are preserved. The sound of the A and D strings is greatly increased. The artist, comfortably seated before his instrument, loses none of his energy and can with ease develop all his virtuosity and expression. The bow is held quite comfortably, and the left hand works in a natural position and freely—as on the piano. The sound-board is almost flat, a little stretched by the sound-post which is of a size corresponding to the proportions of the instrument. The strings are attached to a horizontal, curved bar made in an "S" shape, which allows the strings to be stretched according to their length and the degree of their tension."

"Do you use any varnish?" I asked. "Some people claim that the varnish has an influence on the quality of an instrument."

"Misconception!" was his reply. "It has nothing to do with the tone and M. Caressa, the French luthier, has admitted to me that he often thought his violins sounded better before the final varnishing than after. So, I use none."

Moore insisted that, although his first trials seemed conclusive, he never pretended to have solved the problem and wanted merely to lead to a more minute investigation in the future. The scope of his initiative was not limited either. New power and a still greater range could be added; the strings may be tuned in fifths, or in octaves, either in one group or

in two separate groups, realizing the whole compass of sounds from the lowest to the highest. Or both hands could play on the strings, the bow being worked by a pedal. The sound-board could also be doubled or tripled by superimposing one board upon another and joining them together by wooden sound-posts. Can one not expect modern engineering to accomplish wonders, and to enlarge upon a primitive idea?

"My instrument, as it stands today," Moore concluded, "is mounted on four legs and, thanks to its horizontal position, a large bow can be used, thus giving more force and sweetness to the strings. Every gradation of tone can be obtained, every intensity, every 'timbre,' even from the deepest to the highest harmonics, and in every range. In the face of a new idea, naturally, and especially if it seemingly upsets old and respected traditions, the public may be ex-

pected to say, 'It isn't true,' or 'It isn't new,' or, with a shrug of the shoulders, 'What does it matter? This already happened about a double keyboard piano. But I don't worry. Let it be so. I leave the idea to the consideration of those musicians who know my name and my works.'"

Ten years have passed, and Emanuel Moor is no longer here to further his dream. But, in the meantime, the double keyboard piano has aroused attention, awakened discussion, gained enthusiastic endorsement, and achieved a gratifying measure of success. This should be an incentive for the furtherance of the experiments which, because of Moore's untimely death, have remained fractional and rudimentary. Epoch making results often have sprung from very modest beginnings.

Will the orchestra be modernized

Army Song Book Makes Its Bow

(Continued from Page 444)

older sergeants of to-day's Army will recall, are in the books: *It's a Long Way to Tipperary*, *K-K-KATY*, *Pack up Your Troubles in Your Old Kit Bag*, *There's a Long, Long Trail*, and *Where Do We Go From Here?* These songs were all dead ringers for popularity in 1917-18 and refreshed many a battle-jaded spirit in the A.E.F. *Over There* has been omitted (perhaps out of deference to the views of the isolationists). Neither does one find *Mademoiselle from Armentières*, even in expurgated form, although *Colombo* is included—minus its risqué verses.

The Caissons Go Rolling Along, The U. S. Field Artillery Song, has a new streamlined parody version, indicating the mechanization of the Artillery, in keeping with the times:

*If our engines go dead, won't our
faces all get red!
With Caissons and hosses all
gone.
For the foemen of course, will
yell at us: "Get a horse!"
Motor trucks with the pieces
hooked on.*

(Chorus)
*Then it's: High! High! See! The
Field Artillery.
Sound off your Klaxon loud and
strong!
S-Q-U-A-W-K! S-Q-U-A-W-K!
No more we'll go, with a team in
low,
If our motors keep buzzin' along.*

There is also a parody verse to *K-K-K-Katy* which should appeal to

all the "buck privates" who are handed aprons and sentenced to K.P. duty:

*K-K-K-K-P,
Dirty old K-P.
That's the only Army job that I
abhor,
When the m-m-moon shines,
over the guardhouse,
I'll be mopping up the k-k-k-
kitchen floor.*

The Army Song Program Grows Slowly

Although the Army song program in no way approaches as yet the excellence it reached in 1918, a few song leaders are turning up. However, there is a growing number of "hot" Army bands and soldier orchestras, who are rehearsing nightly at the larger camps and are luring the bashful baritones and timid tenors from the barracks in leisure hours for an hour of rousing song.

The mission of the "Army Song Book" is to serve as a guide and inspiration to warm up the vocal cords of the soldiers. The book is designed primarily for the entertainment of the men, and its contents should prove a guarantee that singing contributes its quota of happy hours on off-duty periods. The leaders of our citizen Army now being trained recognize that music is just as important in its place for the men in uniform as tanks or Bren-guns, for it is under the spell of such morale-builders as song and music that the soul of the new Army will be fused in 1941.

Due to space limitations caused by the increase in the size of the Music Section in this issue, the article by Sidney Silber entitled "Chopin's Unusual Teaching Methods," announced for this month, has been withheld for a later issue.

AS IN VALUE, so also in sound, violins have three classifications. Some have a very sweet, responsive quality, but are so soft and delicate in volume of sound that they are "parlor" violins; they cannot be heard well at a distance. Then there is the so-called "dance" violin, which must be loud and responsive but not necessarily mellow in tone. Finally, we have the "concert" violin—loud, clear, mellow, and responsive.

The sound from a violin is caused by vibrating strings. This vibration is carried through the bridge and down the two legs of the bridge. The violin body is then vibrated; and these sound vibrations, both from the top and back of the body, are amplified there and thrown out through the "F" holes to the audience.

Again we find a curious condition. If the violin is not responsive, the sound will be held too long in the box and will appear quite loud to the player, who is close to it. It will, however, become muffled at a short distance. If the violin is well constructed, the sound vibrations will be thrown out clearly and distinctly to the distant audience, but will not seem so loud to the player. Thus it is apparent that the tonal qualities of a violin cannot be fairly judged by the one playing it.

In this connection, a peculiar situation arose here some years ago. A very good teacher had a child prodigy who was to give a recital in the largest auditorium in the city. The teacher arranged with a well known dealer to borrow a violin for the occasion. Several instruments were selected to be heard by competent judges seated at the rear of the auditorium. The boy played on the various violins, and all the judges made the same choice. They were appalled when they found that they had selected a very cheap "factory" violin. It was decided, however, that this violin would be used. The recital commenced. The violin could scarcely be heard. An embarrassing pause followed, while a good Italian violin was quickly substituted. It rang out sweetly throughout the entire hall. The judges had not considered the fact that they had first listened to the violins in an empty hall, while the recital was given before a large audience.

The Importance of Varnish

The skilled expert can usually classify a violin at once by its varnish. A poor varnish will deaden the tone. Definite characteristics are found in the varnishes used in each country, and even these characteristics are noticeable in the works of individual makers. The finest varnishes were those used by the earlier Italian makers. This varnish brought out the tone quality in their instruments to the best advantage, but the grace and perfection of line and the skill in workmanship also were there. Violins poorly made at that time, but varnished with the same varnish, did not possess the same excellent quality. It is believed that certain gums used in the manufacture of this varnish were obtained from trees that are now extinct. There are, however, many other violins made with different varnish that have a quality of tone and a value much higher than some of the Italian violins of that early period.

Shape and Size

All standard violins are made practically to the same dimensions. There are various fractional sizes for children and smaller players, but all full-sized violins vary only a little. Each master maker had his own slight peculiarities, but basically his work is identical with all other standard instru-



Violin by Nicolo Gagliano, Naples, 1780

The Paradox of the Violin

PART II

By J. S. Chamberlain

ments. While we find cases where the well known makers have experimented with different shapes and styles, these experiments were never successful. It is usually the amateur maker who hopes to make some wonderful discovery to revolutionize the art of violin making. Eventually, famous makers as well as amateurs discover that the standard set over three hundred years ago is still the best.

Whatever variations may be found in standard violins usually are in the thickness of the body. Another peculiarity exists here. In practically every case, the thicker the violin the smaller the tone. A violin that is comparatively thin through the body has a much louder and fuller tone than the one with a thicker body. This is also the case with strings. While it is possible to get a violin that is too shallow and with strings of too fine a gauge, usually the thinner the body and the strings, the louder the tone. There seems to be a happy medium in practically all points of construction. The bass-bar can be too tight or too loose. The bridge may be too high or too low, too thin or too thick. Even climatic changes affect

the violin. In spite of all this, thousands of makers have not been able to improve upon the work done by Stradivari, over two hundred years ago.

Repaired Violins

The condition of a violin affects its value considerably. This statement also brings up many apparent contradictions. What may appear to be irreparable damage may be only minor in extent. What seems trivial may render the violin valueless. Perhaps the greatest peculiarity in this connection is that a violin, while an article of common use, is never spoken of as being "second-hand." Such a violin would be called either "used" or "old." Violin makers and dealers are always glad to have responsible musicians play on their new instruments, as much playing makes the instrument more mellow in tone and more responsive in playing. Even an old violin, as was the case with the instrument mentioned previously, should be used often to keep it from becoming more or less stiff and unresponsive.

Glue is used a great deal in making repairs. This glue offers another odd fact. It must be sufficiently strong to hold wood together tightly under heavy strain, yet it must permit this glued wood to be separated when desired. Occasions often arise when it becomes necessary to take off the top of a violin or (Continued on Page 490)

VIOLIN

Edited by Robert Braine

Musical Advance in Uruguay and Brazil

TRAVELOGUE No. 4

By Maurice Dumesnil

French Pianist and Conductor

WHEN THE FIRST SPANISH navigators entered the estuary of what seemed to be a mighty river, the sailor on watch in the foremast turned back and shouted: "Monte vidi!" ("I saw a mount!") The name remained.

Montevideo, delightful capital of Uruguay, nestles in the shadow of the "Cerro," the hill guarding the entrance of the River Plate. Despite the bustling activity of its central districts, reminiscent of a northern city, the citizens are by no means overcome by the modern complex of "hurry." Quite to the contrary: one finds here, among other affinities with France, the custom of closing down all business at lunch time and for two hours. Everything then dies down, and a great tranquility descends upon everyone—until people come out again and occasionally stop to express the "friendship of the heart" in greeting a friend, or to sip a café and a cordial in an open air restaurant.

Starting at Pocitos, which is part of the city itself, is a succession of resorts and beaches comparing favorably with any bathing centers in the world. Carrasco, neat and sparkling with its pine trees, its shady avenues lined with cozy chalets, and its golf and tennis clubs, reminds one strongly of the elegant French resort, Cabourg, in Normandy. There is also a "theater of nature" in a clearing of the forest, which during the summer months becomes the scene of many musical activities. Thousands flock there to hear concerts, operatic performances, and ballets given by the personnel of the S. O. D. R. E.

These initials stand for "Servicio Oficial de Difusion Radio Eléctrica," the organization which occupies front rank in the artistic life of the capital. Since at the present time it is unique of its kind in all South America, a detailed description of its structure is in order. Supported by the government, the S. O. D. R. E. enjoys a security and an independence which enable it to achieve notable artistic results. It has realized, in fact, what other South American countries are still striving for. It will be recalled that in preceding articles I mentioned, for instance, the excellent National Symphony Orchestra of Lima, Peru, to which however a

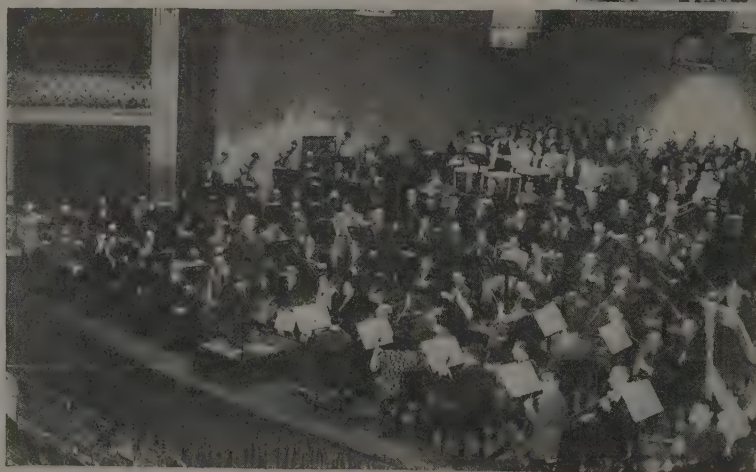
chorus and a ballet remain to be added; the new law passed in Chile providing funds for a future "Institute of Musical Extension" combining these three elements with a national radio; and the much lamented absence of a similar organization in Buenos Aires, outside of the Colón Theater.

It was Uruguay's good luck that, seven years ago, the powers already realized what a powerful instrument of cultural influence an institution of this kind would represent. Until then, conditions in Montevideo were hectic as regards the orchestra. I remember six performances given years ago by Isadora Duncan, at which I conducted some seventy musicians picked at random from miscellaneous sources, professionals mixed with conservatory students or soldiers from military bands. To per-

nately, I noticed at each rehearsal about one half new faces among the orchestra, and the same happened at the concert itself when even the solo violinist and double-bassoonist were substitutes who knew not one note of the capital parts allotted to them in Dukas' *Sorcerer's Apprentice*. Luckily, the public knew these shortcomings and, besides, was not educated and discriminating as it is to-day.

Uruguay's Excellent Symphony Orchestra

These souvenirs came to my mind as I recently assumed leadership of the S. O. D. R. E. orchestra, which is now a beautiful, all professional body of one hundred members, ranking in quality somewhere near the Detroit, Cleveland, Cincinnati or Minneapolis Symphony Orchestras. Its



(Above) THE HEART OF MONTEVIDEO—Avenida 18 de Julio. (Left) THE S.O.D.R.E. ORCHESTRA IN MONTEVIDEO—This photograph was taken at the rehearsal of Dr. Evangeline Lehman's internationally successful symphonic and choral legend "Thérèse de Lisieux," under the direction of Maurice Dumesnil.

discipline is very strict; the musicians must be present ten minutes ahead of time, and seated five minutes before the hour of the rehearsals which start punctually. Failure to comply is punished first with a fine, and permanent exclusion if it occurs repeatedly. The mixed chorus consists of eighty voices and is submitted to regular rehearsals. Moreover, there exists a school of choral singing where free tuition is given to aspirants who in time are called upon to fill vacancies. This department is in care of the excellent musician and expert choir director, Domingo Dente. Finally, the ballet school proves to be very popular, judging by the great number of applicants of both sexes who seek admission.

When it established the S. O. D. R. E., the government purchased the Urquiza theater, Montevideo's largest, remodeled it adequately and made it its home. The main auditorium seats two thousand and has an up-to-date platform as well as acoustical equipment. The library of records, with scholarly Kurt Lange as its custodian, is the finest and biggest in South (Continued on Page 498)

form Tchaikowsky's "Pathétique," Beethoven's "Seventh," Schubert's "Unfinished" and César Franck's "D minor" with such an heterogeneous band was no easy job.

Conditions had hardly improved several years later. On one occasion Artur Rubinstein was soloist, playing in his inimitable fashion the "Concerto in G minor" by Saint-Saëns and that most Spanish of all Spanish works, "Nights in the gardens of Spain" by Manuel de Falla. Six rehearsals ought to have proved sufficient to secure a reasonably decent performance; unfortu-

CLASSIC AND CONTEMPORARY SELECTIONS

PRELUDE

FR. CHOPIN, Op. 28, No. 5

The Preludes of the great Polish master, while miniature in form, range from the lyric to the bravura in style. This prelude calls for a light and flexible right and left hand technic to bring out the quaint and chime-like effects of the piece.

Grade 7. **Allegro molto** M. M. ♩ = 84

p e molto leggiero

cresc.

dim.

p

cresc.

f

dim.

Arranged by William M. Felton

VALE FANTAISIE

Although Franz Schubert died in 1828, three years after Johann Strauss was born, there is already in the music of the great classical composer the melodic "something" which we call the essence of the Viennese waltz. This very playable composition of Schubert's best waltz melodies is educational, useful and melodically charming. Grade 3½.

On Themes from the Waltzes of
FRANZ SCHUBERT

Moderately fast M. M. ♩ = 138

The first section of the score is in 3/4 time, marked 'Moderately fast' with a metronome marking of ♩ = 138. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is marked *mf* and includes fingerings (1, 2, 3, 4, 5) and slurs. The bass line consists of chords and single notes. Performance markings include *poco rit.* and *mp a tempo*. The section concludes with a double bar line.

Gracefully ♩ = 54

The second section is in 3/4 time, marked 'Gracefully' with a metronome marking of ♩ = 54. It continues in the same key signature. The melody is marked *mp* and features many slurs and fingerings. The bass line is primarily chordal. A *Ped. simile* marking is present. The section ends with a double bar line.

In Viennese style ♩ = 60

The third section is in 3/4 time, marked 'In Viennese style' with a metronome marking of ♩ = 60. It continues in the same key signature. The melody is marked *mf* and includes slurs and fingerings. The bass line has some moving lines. Performance markings include *poco rit.* and *mp*. The section concludes with a double bar line.

The fourth section is in 3/4 time and continues in the same key signature. The melody is marked *f* and features many slurs and fingerings. The bass line is mostly chordal. A *Ped. simile* marking is present. The section ends with a double bar line.

Joyfully ♩ = 58

The fifth section is in 3/4 time, marked 'Joyfully' with a metronome marking of ♩ = 58. It continues in the same key signature. The melody is marked *mf* and includes slurs and fingerings. The bass line has some moving lines. The section concludes with a double bar line.

The musical score for 'Pied Piper' is written for piano and features a melody in the right hand and accompaniment in the left hand. The melody is characterized by a series of eighth-note runs, often grouped with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 3, 4, 2). The accompaniment consists of chords and single notes, with a 'Ped. simile' instruction indicating a pedaling effect. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). The tempo is indicated as 'Allegretto'.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The vocal line is written in a treble clef, and the piano accompaniment is written in a bass clef. The piano part features a prominent bass line with a steady eighth-note rhythm. The vocal line consists of a single melody line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The tempo is marked "mp" (moderato piano). The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in a standard musical notation style with notes, rests, and bar lines. The piano part includes a variety of chords and intervals, while the vocal part is a simple melody. The score is a page from a music book, with the page number "1" visible in the top right corner.

[illegible]

Capriciously $\text{♩} = 69$

poco rit.

mp

mf

Ped. simile

MENUET ANCIEN

Grade 3.

Tempo di minuetto M.M. ♩ = 126

STANFORD KING

The musical score for "Menuet Ancien" is written for piano in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Tempo di minuetto" with a metronome marking of 126 beats per minute. The piece is composed of six systems of music, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. Dynamics are indicated throughout, including *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). Fingerings are specified with numbers 1 through 5. The piece concludes with a double bar line and a repeat sign.

DRIFTING BLOSSOMS

Grade 3½.

A. R. OVERLADE

Valse moderato M.M. ♩ = 132

The musical score for "Drifting Blossoms" is written for piano and bass. It begins with a tempo marking of "Valse moderato" and a metronome indication of 132 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems. The first system starts with a mezzo-piano (*mp*) dynamic. The second system also includes a mezzo-piano (*mp*) marking. The third system features a forte (*f*) dynamic. The fourth system is marked "Piu mosso" and begins with a mezzo-forte (*mf*) dynamic. The fifth system continues with mezzo-forte (*mf*) and forte (*f*) dynamics, ending with a "D.C." (Da Capo) instruction. The piece concludes with a "Fine" marking.

SUMMER CLOUDS

Grade 3.

Andante tranquillo con moto M. M. ♩ = 152

Fleecy masses float across the sky

MYRA ADLER

p *L.H.* *R.H.* *cresc.*

p *L.H.* *R.H.* *accel.* *a tempo* *Glisten in the sunshine*

a tempo *L.H.* *L.H.* *rit. molto* *R.H.* *p* *L.H.* *L.H.*

simile *p* *cresc.*

rit. edim. *Più mosso* *R.H.* *a tempo* *L.H.* *rit.*

The first system of the musical score for 'Lonely Holiday' consists of two staves. The right hand features a melodic line with chromatic harmonies, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include *p* (piano), *mf* (mezzo-forte), *rit.* (ritardando), and *a tempo*. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a repeat sign.

LONELY HOLIDAY

This is a fresh and interesting study in the much used chromatic harmonies of to-day. Be very careful to sustain the half notes in the right hand for their full values. Careful use of the pedal tends to blend these harmonies very effectively. Grade 4.

Moderately M. M. ♩ = 92

ARTHUR THOMAS

The second system of the musical score continues the piece. It features similar chromatic harmonies and performance markings such as *mf*, *mp*, *rit.*, and *a tempo*. The system includes a repeat sign with first and second endings. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

FAIREST OF THE FAIR

MARCH

Grade 3.

JOHN PHILIP SOUSA

Arr. by John W. Schaum

In march time M. M. $\text{♩} = 96$

ff *mf* *brillante*

mf

p

leggiero *mf* *p*

cresc. *ff*

f *p* *mf*

dolce

f

sf Fine

f

pp

f

pp

f

D.S.

1 2 5 3 2 3 1 3 1 2

5 3 5 3 3 5 4 2 5 3 5 4 2 5 3

1 2 3 1 3 1 2 5

5 3 4 2 5 3 5 4 2 5 3

3 1 3 1 3 1 2 5

3 2 3 5 3 2 1 3 2 1 3 2 5 4 3

1 3 2 3 5 1 2 2 3 3 1 3 2 1 3 5 5 4 3

THE BROOKLET

Grade 4.

Allegro M. M. ♩ = 72

CEDRIC W. LEMO

mf *Ped. simile* *p* *mf* *f scintillante*

DANIEL S. TWOHIG

THE LITTLE GARDENS

GUSTAV KLEIN

Andante moderato

mf

1. God bless the lit - tle gar - dens,
 2. God bless the lit - tle gar - dens,

*poco rit.**a tempo*

So sweet with sum-mer rain, — God bless the gold - en sun - shine That makes skies blue a - gain;
 When comes the day's soft close, — When song-birds seek their bow - ers, A - sleep each dew-kiss'd rose;

Touch — each ten - der blos - som, Filled with crys - tal dew, And God bless that lit - tle gar - den sweet — W
 Keep — the bright moon - beam - ing, In star - gemm'd skies a - bove, And God bless that lit - tle gar - den

1 *poco rit.**f poco rit.*

first, dear, I met you.

sweet That holds

*a tempo**poco rit.**f incalzando*

dream of love, Oh, God bless that lit - tle gar - den That holds our dream of love.

*poco a poco rit. e cresc.**ff largamente**dim. e rit. mf**poco a poco rit. e cresc. ff largamente**dim. e rit. mf*

TEACH ME TO LIVE

omas Ken

CLARENCE KOHLMANN

Andante espressivo

mp VOICE

Glo - ry to Thee, my God, this

ORGAN
or
PIANO

mp

rit.

mp

night,

For all the bless-ings of the light:

Keep me, O keep me, King of Kings, — Be-neath the

cresc.

cresc.

shad - ow of Thy wings, —

For-give me, Lord,

for Thy dear Son,

The ill — which I

dim.

mf con tenerezza

dim.

mf con tenerezza

mf poco a poco cresc.

f

this day have done;

That with the world,

my - self

and Thee,

I, ere I sleep,

mf poco a poco

cresc.

f

p

rit.

a tempo

at peace may be, — at peace may be.

p

rit.

mp a tempo

3

3

3

3

mf **Jubiloso**

Teach me to live, — that I — may dread — The grave — as lit - tle as my bed; —

Teach me to die, — that so — I may — Rise glo - rious — at the judg - ment day, Rise

glo - rious at the day, the judg - ment day. —

allargando molto *ff*

allargando molto *ff*

E♭ Alto Sax. or E♭ Clar. (upper notes)
E♭ Horn or Alto (lower notes)

DREAM OF LOVE

FRANZ LISZT
Arr. by Carl Weber

Moderato

PIANO

p *cresc.* *f* *mf*

cresc. *f* *mf*

AUBADE

HOWARD S. SAVAGE, Op.10

Sw. St. Diap. 8', Oboe 8'
Gt. Geigen Diap. 8'
Ch. Dulciana 8'
Ped. Bourdon 16' to Ch.

Hammond

Organ

Registration

(A#) (10) 00 3676 532
(B) (11) 00 3212 410
(A#) (10) 00 7682 000

Moderato

D#(4) (4) Tremulant 1/2 - Chorus control on
A#(10)

Sw. add Flute 4' on repeat
mf Ch.

D (1)

Ped. 3-1

1

POCO MOSSO

(F) (5) Chorus control off

mf Sw. Sal. Voix celeste 8'
Ch. add Cl. 8' add Mel 8' on repeat

D#(4) (F#) (6) on repeat

Cp. to Sw.

2

1

2

rit.

TEMPO I

A#(10) Chorus control on

G#(8)

mf Gt. Doppel Flöte 8' on repeat
Sw. St. Diap. Vox add Strings on repeat

rit.

p

rit.

a tempo

(D#) (4) (B) (11)

Bourdon=Dulciana uncoupled

2

rit.

a tempo

cresc.

molto rall.

p

GAVOTTE

FROM THE FIFTH FRENCH SUITE

SECONDO

JOHANN SEBASTIAN BACH
Arr. by Evelyn Townsend Edwards

Allegro M.M. $\text{♩} = 84$

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MARCH OF THE WEE FOLK

SECONDO

JESSIE L. GAYNOR
Arr. by Dorothy Gaynor Blair

Lightly—in march tempo M.M. $\text{♩} = 144$

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GAVOTTE

FROM THE FIFTH FRENCH SUITE

PRIMO

Allegro M.M. $\text{♩} = 84$

JOHANN SEBASTIAN BACH
Arr. by Evelyn Townsend Ellison

First system of the Gavotte score, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff begins with a *mf* dynamic, followed by a *p* dynamic, then a *mf* dynamic, a *cresc.* marking, and finally a *f* dynamic. The second staff begins with a *f* dynamic, followed by a *p cresc.* marking, and then a *f* dynamic. The music is characterized by rapid sixteenth-note passages and slurs. Fingering numbers (1-5) are indicated above and below the notes.

MARCH OF THE WEE FOLK

PRIMO

Lightly—in march tempo M.M. $\text{♩} = 144$

JESSIE L. GAYNOR
Arr. by Dorothy Gaynor Blake

First system of the March of the Wee Folk score, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff begins with a *mp* dynamic, followed by a *mf* dynamic. The second staff begins with a *mp* dynamic, followed by a *mf* dynamic. The music is characterized by steady eighth-note patterns and slurs. Fingering numbers (1-5) are indicated above and below the notes.

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto M.M. $\text{♩} = 112$

Violin

Piano

The musical score is written for Violin and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto M.M.' with a metronome marking of 112. The score is divided into four systems, each containing a Violin staff and a Piano staff. The Piano part is written in a grand staff (treble and bass clefs). The Violin part includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). The Piano part includes dynamic markings such as *p*, *mf*, *f*, and *pp*. The score includes repeat signs with first and second endings, indicated by circled numbers 1 through 6. The first ending is marked with a circled 1 and a first ending bracket. The second ending is marked with a circled 2 and a second ending bracket. The third ending is marked with a circled 3 and a third ending bracket. The fourth ending is marked with a circled 4 and a fourth ending bracket. The fifth ending is marked with a circled 5 and a fifth ending bracket. The sixth ending is marked with a circled 6 and a sixth ending bracket. The score concludes with a final cadence in the Piano part.

CLARINET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

1 2 3 4 5 6 7 8 9 10 11 12

p *mf* *mf*

TRUMPET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

1 2 3 4 5 6 7 8 9 10 11 12

p *mf* *mf*

TENOR SAXOPHONE

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

1 2 3 4 5 6 7 8 9 10 11 12

p *mf* *mf*

HORN or CELLO

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

1 2 3 4 5 6 7 8 9 10 11 12

p *mf* *mf*

SCORE

BOURRÉE

From the Overture No.3 in D major
Quintet for Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon

JOHANN SEBASTIAN BACH
Arr. by Preston Ware Orel

Allegro moderato

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

mp

p

mf

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *cresc.* (crescendo). The notation is written in a standard musical staff format with a key signature of one sharp (F#) and a time signature of 4/4. The piece begins with a *p* dynamic and a *cresc.* marking. The first staff has a *p* dynamic and a *cresc.* marking. The second staff has a *p* dynamic and a *cresc.* marking. The third staff has a *p* dynamic and a *cresc.* marking. The fourth staff has a *p* dynamic and a *cresc.* marking. The piece continues with various dynamics and articulations, including *mf*, *f*, and *cresc.* markings. The notation is written in a standard musical staff format with a key signature of one sharp (F#) and a time signature of 4/4. The piece ends with a *f* dynamic and a *cresc.* marking.

OUR FLAG

Grade 2½

MYRA ADL

Moderato M.M. ♩ = 63

mf Our flag is made with stars and stripes, It's Red and White and Blue. I like to see it fly - ing

high, I know that you do too. *mf* We love the song A - MER - I - CA, I'll play it now for you

slower Let's sing and proud-ly wave our flag: The Red, the White, the Blue. *f* My coun-try 'tis of thee, Sweet land o

lib-er-ty, Of thee I sing. *f* Land where my fa-thers died, Land of the Pil-grim's pride! From ev'-ry moun-tain side, Let free-dom ring

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CALL OF THE OLD DRUM

Grade 2.

MARIE SEUEL-HOLST, Op. 35, No

With good rhythm and much snap M.M. ♩ = 96

loudly Rum-tum-tum, Rum-tum-tum Rum - tum. "Come, come, come," cries the drum, "Let's go march-ing." Rat-tat-tat, Rat-tat-tat,

"all out!" *very loudly* *a little slower* *less loudly* *in time* *very loudly* *softer and softer* (and so back in the attic

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TROPICAL BREEZES

Grade 2½.

Tempo di Valse M.M. ♩ = 69

LEWELLYN LLOYD

mp

mp

Fine

mf
Melody well sustained

mp

mf

D. C.

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BAND CONCERT AT THE FAIR

Grade 2½.

Allegretto M.M. ♩ = 96

RICHARD LANGLOW

p

p

Fine

p

cresc.

f

mf

f

p cresc.

f

D. C.

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JULY 1941

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TECHNIC OF THE MONTH
*
ETUDE IN THIRDS

Allegro risoluto M.M. ♩ = 88-104

With lesson by Dr. Guy Maier on opposite page.

CARL CZERN

Grade 4.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

LIKE OCTAVES, "DOUBLE NOTES" are neglected step-children of the pianist's family. This is unfortunate, for they play such an important part in our technical life. Every time we play two tones simultaneously with one hand—thirds, fifths, sixths, octaves—we are playing double notes. There wouldn't be much left to piano playing, would there, if each hand played only one note at a time? So, what is more important than a good double note technique?

The secret of good double thirds lies in (1) the rotational balance of arm and hand; (2) fingers kept close to keys (never play thirds with stiff, high fingers); (3) quiet hand and arm.

Try this. First, play a soft third with 1-3, holding the keys down afterward by the weight of the arm balanced lightly over the finger tips. Then (hand held rather high) rock the arm several times, slowly, from the third finger to the first—just like balancing your body from one foot to the other. This is rotary balance.

Now play this exercise softly with forearm rotating toward a lightly accented thumb:

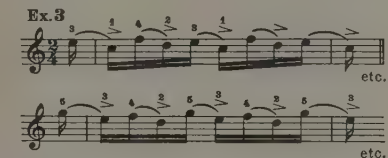


Also use 2-4 and 3-5, still rotating toward the thumb, even though you

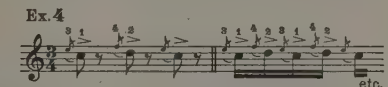
do not play it. The accent shows the rotational direction.



Then, make various trill combinations:



Now, as in last month's octave exercises, rotate more sharply in grace notes:

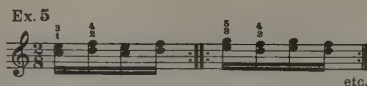


Finally, play as "regular" thirds:

The Technic of the Month

Conducted by *Guy Maier*

Thirds in Five Finger Groups



You are now ready for the preparatory exercises to this month's study. Practice these very slowly and very fast, short and long groups, thus:



Now omit the holds (∞); also work at left hand alone; and hands together, parallel and contrary; finally, in C-sharp major.

This month's study (Czerny-Liebling, Vol. III, No. 1) is one of the most useful, concentrated etudes I

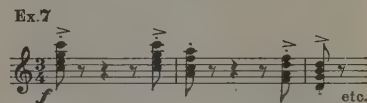
know for five finger thirds; it is also an excellent study for sharp, brilliant up-chords. Note the fingering of the thirds: 1-3, 2-4, 3-5; always avoid 1-2, followed by 1-3 in legato thirds; scales as well as shorter groups.

Practice the study in the following ways:

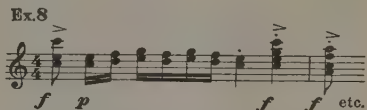
1. Memorize; play slowly and quietly without looking at keyboard. A helpful tip on memorization is to know that the top voice of each first ascending third (Measures 1-8) always begins on the *third* of the chord; top voice of descending thirds (Measures 9-16) begins on the *fifth*.

2. Still playing slowly, count aloud by "ands"; play chords very sharply *staccato* and thirds softly *legato*.

3. Play chords alone; think of *both* chords to be played as you count the rests, thus:



4. Play in four-four rhythm. Count it! This is to give ample time to play both chords solidly.



(left hand omitted because of space)

5. Practice, pausing thus:

(Continued on Page 499)

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City..... State.....

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hold a Teacher's Certificate?..... Have you studied Harmony?.....

Would you like to earn the Degree of Bachelor of Music?.....

Vocal Presentation

(Continued from Page 452)

should be done only with the composer's consent; or, if this is impossible to obtain, the singer should consult an authority.

Interpretation is an important part of presentation, because the singer in emitting beautiful tones, and revealing personality, soul, and atmospheric coloring, is doing so merely to portray the character of the composition. But not every singer interprets well. He may lack experience, musical background, good taste, sense of poetic phrasing, dramatic concept, and similar attributes. I have always felt that it is a good idea for a teacher, when giving a new song to a pupil, to ask him to study it carefully and try to render his own interpretation. If it is a good one, the teacher should not attempt to change it, even though it may be an entirely different conception from his own. In this way, the talented student is encouraged towards creative work rather than a mechanical copy of his teacher's version.

Your particular way of expressing yourself is individual. It is not exactly the same as that of any other being. If hundreds of singers should have precisely the same ideas of interpreting any song, the same *tempi*, accent, effects of any kind, the individual interpretation of a great artist would never give the same result. It is because of this individuality that one's own qualifications can be made distinctive.

In order to secure and hold the full attention of an audience, and to create the interest needed, the artist must make each auditor sense the proper mood. No emotion stirs within the listener if it is lacking in the artist. No happiness is present with the singer looking mournful. No sadness touches the soul without pathos in the performer.

The Importance of Good Diction

The singer should always consider the fact that the audience seeks to know the story of the song. This can be realized only by atmosphere, color, meaning, and clear diction. Nothing is more annoying to those who wish to understand the words than indistinct enunciation. In large concert halls, with the hearers at a distance, it is necessary to exaggerate the articulation both of vowels and of consonants, and especially the latter. Sometimes poor diction is due to the singer's desire to show volume and power. In general, I believe that such a fault has become so prevalent that the average audience is accustomed to it and, therefore, expects to hear only the music. Such a handicap really detracts from the value of the composition and the effects of its rendition. To convey the proper im-

pression to an audience, comprehension of the text is every bit as important as appreciation of the beauty of the music.

Too many singers make effects that are inartistic, or cheap, and seek applause through freak offerings, the display of exaggerated efforts, and even vulgarities, in their desire to appear different and be talked about. Applause must be obtained, if necessary, through *great* offerings, not by the use of exaggerated effects.

With many other teachers, I deprecate the desire, on the part of young, unprepared students, to rush into public appearances.

The innate rush of the American is responsible for these premature appearances. The late W. J. Henderson, distinguished music critic, often deplored this mistake, declaring that urgency and speed seemed instilled at birth. The would-be prima donna desires the glaring footlights and popular applause. Often the undeveloped singer seeks the thrill of a public concert, only to find that his single appearance results in no worthy accomplishment. In fact, it usually brings much discouragement.

A pupil once came to me and announced that she had the opportunity to appear in a leading rôle at the Metropolitan Opera House. (This was many years ago, but have there been no similar cases since?) She was not ready for a début, but I could do nothing to dissuade her. She did appear but, as someone liked to say, "Only for one consecutive appearance." The same thing happened to another ambitious but unprepared student. She was able to arrange for an appearance at a Sunday night concert, also at the Metropolitan. She never sang there again, nor do I know what became of her after her one ill-fated appearance. She and the ambitious opera debutante simply dropped out of musical circles.

Out of many such experiences, I will mention one which may interest young aspirants for distinction in the musical field. A young woman came to my studio, and wished to sing for me. As she never had been my pupil, I asked her for what reason she came. She made the usual reply: "I want you to tell me what you think of my voice."

"Wait a moment," I told her. "Do you mean that you wish my candid opinion of your voice, your method of singing, everything?"

"Yes."

"Then I will give it. But do not look for flattery. I may tell you that I am an optimist. I do not look for faults, do not try to find something to criticize, but if you are sure that you really wish it, I will tell you just what I think."

"That is exactly what I want," she persisted; and then she sang for me.

"You have a good voice—" I began truthfully.

But she interrupted me: "Good? I

have been told that I have a beautiful voice."

"That is a matter of opinion. My opinion is that it is a good voice, but you have certain faults," and I was about to enumerate some of them when she again interrupted:

"I have also been told that I am an artist, and quite ready for public appearances."

"That is not my opinion."

"Well, if a prominent concert manager is willing to introduce me to the public *now*, it would seem that if he is satisfied with my singing, I must be good."

"Yes, it would seem so, but who is this manager?" And, when she had named a sufficiently well known agent, "You say he is ready to manage you?"

"Yes," haughtily.

"Are you paying him anything?" I asked.

"Certainly I am. Five thousand dollars. He has to get out circulars, advertise me, get my name known all over the country—"

"Does he guarantee you a certain number of concerts?"

"No, of course not. The money is to introduce me to the public, through the newspapers, circulars, and that sort of thing."

"Well," I said, "it seems to me he might better take the entire amount of fees obtainable for concerts, in which you take part, rather than pay such a sum to him with no guarantee of appearances."

Her answer was: "Well, if those terms are satisfactory to me!"

What more could one say? I have no doubt that she paid the money, and equally no doubt that she was never heard of. She had a good, but not a beautiful voice, and various defects which probably could have been overcome with study. Of course she was not ready for appearances in public.

Not uncommon among our American singers is another strange occurrence. Let us say that one who possesses a lovely singing voice has just finished a most artistic recital program, and an admirer is one of the first to go behind the stage to congratulate her, only to be thanked in a most unattractive speaking voice. Americans have good singing voices; some that are naturally good instruments, others that are well trained. But there are also quantities of most atrocious speaking voices. Is there anything more unattractive than the nasal, rasping speech so noticeable among us? With care, any child could be trained to correct this fault. Parents and school teachers neglect doing so, either because they give it no attention, or because they themselves have the same defect. In the case of an adult, because of long habit, it is much more difficult to overcome. Yet a good speaking organ is always most impressive, and is socially an inestimable asset.

There is no voice whose bad quality cannot be improved through thought and cultivation, and one should not neglect what should be considered one of the greatest essentials.

Our schools can be most important factors in cultivating musical taste and, without question, improvement in this respect is shown in a great number of schools. This will continue to prove more and more beneficial so that, in the future, music may become a major factor with all educators, and the United States become a truly musical nation. Could anything be more ideal?

Can any other art surpass music for the great pleasure that it gives? After more than fifty years of musical life, I can answer: "No."

Film Music That Musicians Like

(Continued from Page 445)

musical notations. But they had a love of fun and a natural gift for music. Thus, when they had parties after work, they would pool their slim resources to hire an old, broken-down piano for the festivities. The self-taught pianists who sat down to play, revealed rhythmic patterns that lay in their blood or which, at best, they had picked up on some old drum or tom-tom at home. This insistent, repetitive bass, or drum rhythm, of eight-to-the-bar, constitutes the basis of boogie-woogie playing to-day. Unlike the spirituals or the work songs which are the foundations of jazz, boogie-woogie is entirely an instrumental development.

The more sophisticated elements in our civilization first heard boogie-woogie music from the traveling minstrel troupes—Christy, Primrose and West, and others—composed of white men in blackface make-up, who gathered their Negroid musical materials at their source and made those early songs and their instrumental counterparts extremely popular, all over the country. To-day, a new vogue for boogie-woogie music has sprung up, largely through the efforts of Caucasian performers and composers, like Raye and Prince. However, the supreme exponents of this medium are still conceded to be Afro-Americans like "Pinetop" Smith, "Crippled" Clarence, "Jelly Roll" Martin, Meade Lux Lewis, and others. This curious medium is coming to be recognized as an authentic form of folk-music. Hugues Panassie has explored it scientifically in his brochure, "Le Jazz Hot," published in 1936. Elliott Paul, noted novelist and musical observer, has taught himself boogie-woogie virtuosity and has written numerous articles about this new art form. Edwin MacArthur, American conductor and accompanist for Mme. Flagstad, is an enthusiastic boogie-woogian.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tempo Rubato, Swells and Diminuendos in Choral Music

Q. I have obtained much valuable information from Frederick Wodell's book on choral conducting, and I thank you for the wonderful help it has been to me. I am organist and director of a choir, and there are some problems that puzzle me.

1. The former organist taught the choir to make a crescendo and diminuendo upon the long notes. Can this be overdone? What words call for this effect?

2. Where can tempo rubato be employed?

3. Is it good to pause on a high note when it occurs on a weak beat?

4. In playing and directing at the same time, I find it necessary to mark the number of counts for each pause (fermata) since some of the singers cannot see me.

5. When is it advisable to make a ritard leading to a pause?

6. When there are commas after certain words of a phrase, but it is possible to sing the whole phrase in one breath, how should the phrase be interpreted?

In the following examples kindly mark the number of counts you would hold the pauses and whether you would make a ritard? Here follow eleven examples of quotations from different compositions.—K. T.

A. It has always been a mystery to us why many choral conductors allow themselves so many liberties not indicated by the composer. Often this method is designated as "originality." To us it tends toward absurdity and even toward impertinence. Surely the composer is enough of a musician to indicate just what he wants. In his essay upon conducting, Richard Wagner protested strongly against these deliberate distortions of phrase and tempo and called them "Effects without cause." In performing some of the works of the old masters, who seldom indicated just what they wanted in detail, there might be some shadow of excuse for it. But the modern composer puts down upon the paper the speed he desires, indicating it by means of metronome marks, the dynamic changes by means of the letters from PPP to FFF, and the phrasing by means of slurs. He further indicates tempo changes by means of words, ritard, accelerando, piu lento, piu mosso and similar terms; and when he wishes a crescendo and a diminuendo upon a single tone, he indicates it by the symbol < >. If you will implicitly follow his directions, you cannot go far wrong.

1. This latter effect, when done too often, soon becomes an unpleasant mannerism which leads to monotony.

2. Employing the tempo rubato too often is another unpleasant mannerism, especially in choral music. Occasionally its use brings surprise and delight, but beware of making a habit of it.

3. Why should one pause upon a high note written upon a weak beat, unless the composer indicates it? It is apt to distort the phrase, just to show off a high tone.

4. Of course you must indicate, at rehearsal, the number of beats given to each pause when you both play and conduct, because you are not visible to all the singers, as you point out. When you direct alone and do not play as well, the motions of your baton will indicate the length of the pause.

5. In modern music the composer usually indicates whether or not he wants a ritard leading to a pause. In the older music you will have to trust to your own judgment and musicianship.

6. The comma is used to indicate two things: first, the end of a grammatical clause and, second, a short pause or difference in the sense of the words. In the first case you need not breathe; in the second a short breath is usually in order.

It is impossible for us to suggest to you the number of beats to a fermata. It all depends upon the mood of the composition, its period in the history of music and your own common sense. Trust yourself to make the right decision. Arent the fermata, and the sign < >, one recalls the marvelous coda to

Richard Strauss's "Tod und Verklarung."

After the terrifying passages which portray the victim's death, short sections of the Verklarung motive are heard, commencing deep down in the orchestra and gradually rising to the very highest instruments—like a soul struggling in pain to rise from the grave. At long last the full Verklarung motive peals out, with all the tremendous sonority of the modern orchestra. Three times this motive is heard, each time with a new and startlingly beautiful harmonization. The passage and the whole work end with the long sustained and simple chord of C major, distributed over the entire orchestra, commencing PP, swelling to F and diminishing again to PP. The last hundred or so bars of this truly great composition produce an effect almost unrivalled in modern music. If you are not familiar with this work, obtain the full score and study it well. Also, please read Wagner's essay upon "Conducting."

False Teeth, Tonsilectomy

Q. Do false teeth (plates) impair the voice? Have there been any famous singers who were without their natural teeth? 2. Have there been any famous singers who remained outstanding after the removal of their tonsils?—W. J. P.

A. If the false teeth are correctly fitted, so that the plates do not rattle during the production of tone, and if there are no unduly large apertures between the teeth on the plates, there is no reason why you should not sing. Consult an experienced dentist. 2. If your tonsils are diseased have them out at once. Surely you do not wish to carry in your throat a source of infection which may impair your health. Plenty of famous singers have had their tonsils removed with no ill effect whatever. It is not within our province to mention them by name. Please read our answers concerning Tonsilectomy in previous issues of The Etude.

His Voice Shakes

Q. I am fifteen years old, and my vocal range is from the F above Middle C to the F two octaves below. My voice quivers, and I would like to know whether it is a tremolo or a vibrato. 2. How long does it take for a boy's voice to change? 3. Which muscles should be relaxed when singing?—W. B. H.

A. The words tremolo and vibrato are often carelessly used by writers on vocal subjects. If the shake in the voice is so pronounced and so rapid as to make the pitch difficult to determine, we should call it a tremolo. Be careful to avoid it. If the shake is less pronounced and the pitch well determined, it might be called a vibrato. It would be better to keep the voice as steady as possible. 2. It all depends upon the boy. Some boys mature more quickly than others. A boy's voice seldom completely matures before he is twenty-one. Use your voice with great care. 3. Every physical action requires a muscular contraction followed by a release. This is quite true of walking, ball playing, shouting, laughing, and even eating. Singing is a very complex process requiring coordination of the breathing muscles, the pitch producing muscles and the speech producing muscles. Some of these are under the control of the will, and some are not. None of them must be held stiffly, but they all follow the general rule of alternately contracting and releasing. In the November, 1939, issue of The Etude there is a splendid article by Albert Ruff, explaining these things and showing pictures of the vocal cords and some of the muscles and cartilages to which they are attached. Get it, read it, study it carefully, and learn from it. To be able to name all these muscles and cartilages correctly might enable you to pass an examination in the anatomy of the larynx. Whether or not it would help you to sing would be determined by the amount of it you understood. To sing well one must have a clear and logical mind, as well as a good voice.

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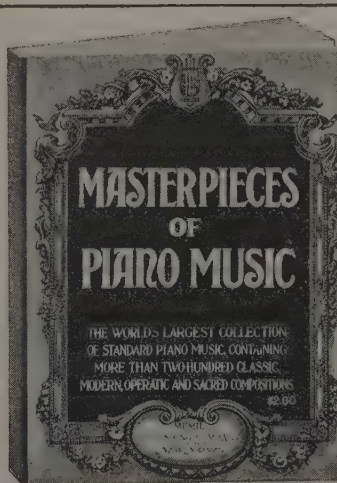
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Finding Opportunity on the Concert Stage

(Continued from Page 443)

that here was an artist who possessed, beside an outstanding voice, the personality, the dignity, the integrity that should command attention.

During the intermission, I went backstage and said I would like to talk business to her. Miss Anderson knew my name and seemed pleased. But—and here you have a characteristic picture of Marian Anderson—she made one condition: although she was no longer under contract to her recent American managers, she felt it would be courteous to cable them before committing herself to anyone else; until their reply was received, she would talk no terms—even though she wanted to. Within a few days, the cable came from New York, giving her full permission to act as she pleased, and wishing her good luck. Well, she has had it—and so have I!

Work and More Work

The important matter of presenting an artist means more than hiring a hall, selling tickets, and letting the performance begin. The success of any artist depends largely on the way he is presented—and the way of presenting him depends on an assiduous study of those very qualities of individual personality that make success! Although the presentation of artists is my business, I have never undertaken the management of anyone in whom I have not had ardent personal faith. Sometimes my faith has yielded me no reward whatever in dollars and cents, but I have always had the satisfaction of working with people in whom I could believe, of giving the public something in which I could believe. The alert manager must make a careful study of every facet of every temperament with which he associates himself. There is no one "correct" method of presentation; each artist furnishes the key to his own needs, and the manager must hold that key. He must know how the artist lives, how he thinks, what his beliefs are, what he eats, whether he is depressed by small houses, spurred on by large ones; whether he is expansive or reserved, whether he does his best under tension or in calm, whether he likes heat or cold, whether his particular field of art is more general or more special in appeal. From such observations, the manager plans the tour; and success depends upon the planning as much as on the performance itself. The greatest artist in the world cannot make a success of a Debussy program in a town that will not come out to hear Debussy! It is the manager's business to discover such local preferences or antipathies, and arrange his bookings accordingly.

It is a mistake, however, to woo

popularity through compromise. However the tour shapes up, the artist must always be left free to work according to his own ideals. Compromise suggests the hypothetical Debussy case, where advanced views may be asked to come down to more earthly levels. But it does not always work that way. Sometimes an artist becomes identified with a popular (or even hackneyed) work, and wonders, presently, if it is wise for him to continue playing it. The answer is plain: if the work corresponds to his personal faith, he should go on with it. In this way, many great performers have become identified with certain pieces—Elman with the "Mendelssohn Concerto", Anderson with *Ave Maria*, Chaliapin with the *Volga Boat Song*, Ysaÿe with the "Kreutzer Sonata"—and in such cases, "specialties" are valuable, as an added bond between performer and public. But a made-to-order specialty, as, indeed, any form of compromise or favor-seeking, can only harm. The public is wary of quick sensations, and success-for-success' sake. Real artistic worth builds itself slowly, over a long period of time. Actually, it is the time element which permits the artist to assert himself.

For that very reason, it is much harder to work with a successful artist than with a failure. Why? Because the failure has nothing to lose. He is already at the bottom, and anything that happens to him must be a step toward improvement. The successful performer, on the other hand, is constantly confronted with the difficult task of living up to himself. Nothing he does, ever, may fall a shade below the expected standard of eminence. It is comparatively simple to make a fine impression *once*; but it takes a life-work of effort to maintain it.

In my belief, America is more than ever destined as a land of opportunity. The frightful destruction that has laid waste the old world, during the past seven years, has crushed free thought, free creation, free expression. It will take years before free, splendid things can be built up in Europe. Until that time comes, we are the ones who must preserve the old-world heritage of culture, at the same time that we carry on our own ideals. When Europe is again ready for constructive work, she will look to us to hand her the thread with which to resume the pattern of her weaving, and we must keep it ready for her, in fit condition to hand back. That in itself is an opportunity.

There are young men and women in America's music studios to-day who will carry on the torch of artistic progress. They will find it uphill work, perhaps, to establish a foothold in hard times, but hard times are not synonymous with lack of opportunity. On the contrary, hard times may even stimulate opportunity, in encouraging greater individual effort.

The only danger to progress is the attitude of mind which expects "Opportunity" to hand you something. Make sure you have something personal to say, and then say it—believe in it, love it, perfect it, work at it, suffer for it, respect it, treat it with integrity. Then, suddenly, you will convince people that this mysterious "it" which you have is a whole-souled, distinguished art. And equally suddenly, you will find that opportunity has come. It always comes, when you call it into being. Then you, too, will have stories to tell of how some manager "discovered" you.

The Boy—The Piano—The Spirit of the Game

(Continued from Page 439)

emphasized an activity making for a satisfactory score. These boys subscribe to what activates them as a doing technic.

11. Games improve your play so that sometimes you can win a game by your own quick action.

12. Team work is great fun. You all fight together for a score.

13. In games there is always a series. That keeps you on your toes all the time.

14. You can start down the line on a ball team and work your way to the top, if you can play the game.

15. You don't play just once in a season; you play every day.

16. The adult No. 7 said this about his own children: I notice that games develop not skill alone but initiative and ingenuity. These act surprisingly upon the memory for details of the action involved.

17. Piano playing ought to get a better boost by being advertised the way baseball is. (The boy explained that he meant by this the publicity of even a scrub game of ball is a challenge and that the game maintains its efficiency through publicity.)

Note the inspiration of No. 4 (the uniform), of No. 8 (the football coach as hero), of No. 12 (the competitive fight) and of No. 14 (the Horatio Alger forging ahead).

The Importance of Group Activity

The conclusion is simple. Note in the testimonies above the constant reference to team work. The obvious deduction is that the boy is not always an adequate success in conducting his own practice period. The boy, No. 6, who mentions having to do everything alone, hits the nail squarely. I fear we overdo the private side of lessons and underdo the group possibility. The boy and girl are group members in public school work, in camp activity, in the Scout organizations, as playground participants. A boy may do school homework by himself, but never much. Moreover, he receives his assignment as a group member and reports upon it as a group member.

Consequently, these results emerge

from group activity carried on in some degree.

1. Interest is developed because it is shared in competition.

2. In a group, all members taken together are a helpful influence to the individual. That is, each one is benefited by the spirit of the "gang."

3. Few people, particularly the young, are deeply moved and inspired on receiving information as a privately operated benefit. Because—

4. When information comes from the group effort, and when it may be translated into group action, the enthusiasm of the learner runs high. He is no longer doing a stunt as a dry task. He is doing it enthusiastically as an experiment.

I have never seen the report of the proceedings of the Parent Teachers Group referred to in the opening of this article. But here are some memoranda which, in my words, give the sense of the meeting—and it is good sense.

1. Boys are not the only sinners to be called to repentance. Many boys are enthusiastic piano students, and some girls are not. Each is a problem. The boy is probably the greater problem because he is involved in more strenuous activities. Competition for his skill is strong.

2. Every private class of pupils should function as a group, and do it a great deal. There are valuable technics to be learned from group activities that can be learned in no other way.

3. At every gathering, make a boy (problem boy preferred) the impresario or master of ceremonies. For example, he should play a selection if he is capable; he should announce each number, with the name of the performer. To stand on his two feet and do this is a stunt worth his effort.

4. When you give a boy something to do in a group, making him responsible, pin a badge on him. It is the symbol of authority which, in a cap, makes him play ball on the diamond with enthusiasm. It will engender the same quality for you.

5. It is just as important for a boy to stand erect, attractively poised, to say something or to move to another place as to attain any other technic.

6. If you use mimeographed or printed programs for class programs, assign some one boy to prepare or procure them. He may make a mess of it for a time or two, but ultimately he will learn.

"To be able to learn" is an end in itself in all this terrestrial experience of ours. Only the individual teacher can list all the functions in which a boy can express himself. And often she will have to look for them. But they are well worth seeking.

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything."—Plato.

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ORGAN AND CHOIR QUESTIONS

Answered by **HENRY S. FRY, Mus. Doc.**

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am an organist of a country church. The choir is composed of about fifteen young girls and two men. Nearly all sing soprano. A few are altos, but never sing their parts. They sing the soprano part an octave lower. When I give them four-part music, they do not even know which line to follow. Will you please suggest a type of music for their use, or advise me what I should do to solve this problem?—F. E. K.

A. We suggest your using unison numbers for your group—and you might investigate the following collections: "Unison Anthem Book," Barnes; "20 Unison Anthems for Junior Choirs," Barnes; "Junior and Intermediate Anthem Book," Harper (for Unison or two parts).

It might be advisable, under the circumstances you name, to give the group some instruction in sight singing for which you might investigate such books as: "Methodical Sight-singing" (three volumes), Root; "The Choral Class Book" (three volumes, or complete in one volume), Leason and McGrenahan; "Class Method," Clippinger.

Q. I am much interested in the organ and play a two manual instrument of twenty-seven stops. (List enclosed.) Where is the world's largest organ? How many stops does it have? Can it be seen or heard? Would it be possible to get a Vox Humana effect on my organ? How much would it cost to install a Vox Humana?—B.N.

A. The two distinctly large organs of the world are those in Convention Hall, Atlantic City, and the Wanamaker Store in Philadelphia. Emerson L. Richards, designer of the Atlantic City organ, furnishes the following information: "On the No. 1 console, the large console, the number of speaking stops is 933; the number of stop tablets, including couplers, and so on, is 1,477; number of ranks of pipes is 450; number of pipes in each rank varies from 61 to 121 pipes. The number of ranks of pipes in each stop varies from 1 to 11. The correct number of pipes is 33,056." The Wanamaker organ includes 451 stops and over 30,000 pipes. So far as we know, both instruments can be seen on a visit to their respective locations. You might use your Vox Celeste as a substitute for Vox Humana—not to produce the Vox Humana effect, but as a substitute. We suggest your making inquiry of the builder of your instrument as to the practicability of installation of the Vox Humana and the cost. If found practical, a Vox Humana might be installed in place of the Quintadena.

Q. The boy choir in our church was organized January 30th, 1883. Recently, within the Parish, the question has been raised as to whether or not it is the oldest boy choir in America. Any definite information will be greatly appreciated.—F. A. M.

A. While the date, 1883, indicates that the organization of your choir took place over fifty years ago, quotations from an article on "Psalmody and Church Music" in "The American History and Encyclopedia of Music" confirm the existence of boy choirs previous to that date. We quote: "A special feature of church music in America is the establishment of boy choirs. The first person to take a step in this direction was Rev. Francis Hawks, DD, of St. Paul's College, Flushing, L. I., about the year 1839. The opposition was so marked, however, that the custom of putting the college choir into surplices was dropped for the time, but the use of the boys' voices in the service was continued under the guidance of Rev. Dr. Muhlenberg. In 1845 Dr. Muhlenberg removed to the Church of the Holy Communion in New York where he installed a boy choir (without sur-

plices) which rendered the entire musical service. The feasibility of boys' voices for choir use thus having been demonstrated, it was not long before other churches, in which special attention was paid to liturgical matters, adopted the vested choir. Among the first to do so was the Church of the Advent in Boston. In 1856 a full choir of men and boys was installed under the direction of Dr. Henry Stephen Cutler, who had made a special study of the subject in the English Cathedrals." We also find that Mr. Arthur W. Howes, now of Haverford, Pennsylvania, sang in the boy choir of St. Clement's Church, Philadelphia (where the editor of this column is organist and choirmaster) in 1879. Mr. Howes thinks the boy choir at St. Clement's was introduced about 1865.

Q. In your department of THE ETUDE, I read of the means available to organ students for pedal practice. Your answer that a student may secure pedal practice through the use of pedals attached to a piano interests me very much. Can you give me an address where I might secure this type of pedal board?—H. C.

A. We suggest that you communicate with an organ builder or a representative in your vicinity for information as to cost of pedal board and installation. Sometimes pianos (used) are available with pedal equipment. We are sending you some information by mail, in reference to such instruments available.

Q. How should a church committee go about selecting a new organ? None of us have had any experience in such work, and we would like to understand fully what we are getting and what we are not getting. Would an organ of fifteen to seventeen ranks of 73 pipes be large enough for an auditorium seating about nine hundred? What are unified and duplexed organs? Do you recommend organs built up that way, or do you prefer a "straight" organ? Will ten thousand dollars buy a fairly good organ, and do you recommend a small organ company or a large one?—M. J. C.

A. We suggest that you communicate with builders, stating your needs and asking for specifications, prices and so forth. It might be wise for you to submit these specifications to some person with experience, for advice. The effectiveness of an instrument of fifteen to seventeen ranks, in an auditorium of the size you mention, would depend on the specifications. Unified organs are instruments where one set of pipes is used to produce two or more stops of different pitch, but similar quality. For instance, a Bourdon of 97 pipes might be used to produce the following stops:

Bourdon	16'
Stopped Flute	8'
Flute	4'
Nazard	2 2/3'
Flageolet	2'

A duplexed instrument is one in which one set of pipes is used to supply similar stops in different departments of the organ. For instance, Great Organ Dulciana and Swell Organ Dulciana with one set of pipes only. Sometimes these stops appear under different names on each manual; but if one stop is marked "notes" and the other "pipes," there is undoubtedly duplexing. The feature of unification, or duplexing, is one which should be properly investigated. We, of course, prefer a "straight" organ, but do not object to limited unification or duplexing, when necessary because of limited funds. \$10,000 should purchase quite an adequate instrument. The policy of The Etude will not permit our expressing a preference in reference to builders.



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Music in Britain's War

(Continued from Page 449)

out of their shells; strangers in the villages made friends and began to feel that they belonged. Living as we did in the homes of the towns where we played, we had a splendid opportunity of seeing just how welcome the concerts were, everywhere!"

A further problem grew out of the large numbers of children sent from London and other large cities, into country areas, where the local schools were quite unequipped for the sudden increase in attendance. Immediate provision was made by dividing the school day into two part-time sessions, one in the morning and one in the afternoon, and accommodating half the scholars in each. That arrangement, however, left half the children idle and unsupervised during half the day. Something needed to be done here, too, to keep the youngsters off the streets and out of danger; and again the Educational authorities asked Betty Humby to do it.

"We found a way to combine our regular concerts with children's concerts," Miss Humby tells. "We were due to play in the different towns anyway, so we simply stayed the whole day through and gave an extra performance in the morning. Our cinema theaters are all closed during the morning hours, and we secured permission to give our concerts there. The councils allowed us threepence per child, to enable us to hire the theatres, and we had one adult on hand for every twelve children, in case of panic from alarms or fires. We had exactly the same artists and programs as for our evening concerts, and the youngsters loved it! Some adjustments, of course, had to be handled promptly!

"Many of these little evacuees were hearing music for the first time in their lives. They found themselves in a theater, and they expected to have fun there; when the music began, they went on laughing and talking, as though they were listening to a radio program at home. We stopped and explained that this was a different sort of fun; that we needed their coöperation as part of the concert; that they gave as much by listening as we did by playing. They liked the idea of 'taking part', of course, and soon quieted down. Then we gave them bits of explanations, simple little illustrations—it was all so new to many of them—showing them what the voice did, what the different instruments look like, and so on. Then we began our playing all over again, and this time it was quiet. There was never the least difficulty in getting the children to come, and many of them told us, later, that they wanted to go to concerts always!

"I remember one case in particular. In a very small town on the South coast, there was a little girl

of about ten, with such a wistful look in her eyes. She was an evacuee and dreadfully lonely; her hosts were kind people, but somehow they had not been able to reach through to her. And they didn't know why. I was playing that morning, and as I played, I was caught by the expression on that little girl's face. Something came alive in her face. Afterward, I asked her to come to the platform, and we talked. It seems she was the child of professionals and had a marked talent for music, herself. In her new surroundings, nobody talked music, there was no piano. 'No one even asked me if I could sing!' she protested. She was homesick for music, and could not be herself without it. We left some simple pieces with her and asked her to learn them; and when we passed through that town a few days later, on our way back, that child was a different person!

"We found many such cases. The local musicians in the towns had lost much through the enforced cutting down of lesson programs, performances at social gatherings, and the like; and the music we took them came as a godsend in helping them to get a grip on themselves. Special musical performances have been organized for factory workers, too.

"If you happen to love music, you take its advantages quite for granted. It is heartening, therefore, to find the counts on which the Government considers music a vital and essential part of war-time emergency measures. Music is recommended for children as a means of education and self-expression; for adults, it brings encouragement, provides relief from shock and strain, and serves as a means of binding people together in spiritual unity. For all groups, music is held vital in giving people something to live for. And finally—even though the official governmental attitude does not concern itself with this point—the government concerts that are sent throughout the country to-day bid fair to help de-centralize music in England. That, of course, is an excellent thing. The tendency now is for the capital to have everything and the provinces practically nothing. In normal times, London has as many as eighty orchestral concerts a month, while the outlying towns have comparatively few. These emergency concerts are making people realize that music is just as much for them, just as possible for them, as for the Londoners. Music is helping Britain maintain her morale to win the war; and, when peace comes again, music will occupy a firmer place than ever before, not just in the concert halls, but throughout all England."

In addition to her professional work, Miss Humby is preparing a book that will deal with music and musical conditions in time of war.

She is also arranging a number of talks and programs on behalf of Britain's children, so that vitamins may be sent them to build up the deficiencies in diets of loaned-out and boiled-out meat. Her work for this cause is done through the "Save the Children" Fund, 1 Madison Avenue, New York City, which was organized in 1917 and has cared for countless thousands of children from all countries.

The Paradox of the Violin

(Continued from Page 459)

separate parts. This must be done without causing damage to the delicate and valuable wood and varnish.

Let us return to the subject of major or minor repairs. Large cracks in the top of a violin can be repaired at a nominal charge by the skilled workman. These repairs can be done in such a way that the cracks are almost unnoticeable and the tone is little affected. The top may be entirely loosened from the sides, or ribs. In fact, the top should be taken off periodically to clean the violin thoroughly. To replace the bass-bar, which should be done about every fifteen years, requires the removal of the top. Practically all old violins have had their tops taken off many times. This does not affect the value or tone of the violin in the slightest. The work, of course, should be done only by the skilled repair man. Do not be alarmed if a change of climate should loosen the top. An application of the proper glue will soon remedy this condition. Pegs, bridges, strings, tailpieces, finger boards, and even necks, must be renewed from time to time. Damage to these does not affect the value of the violin.

The major damages are usually the least noticeable. We have already said that some repair men are in the habit of scraping, or grading, the top of a violin, thus making it too thin. These instruments may appear to be in good condition, but are really damaged to such an extent that they may be considered valueless. Care must be taken, however, in judging whether or not a top has been so thinned. In the case of older violins, that have had the top off numerous times, the removal naturally tends to thin the violin at the edges where the top joins the ribs. A good repair man can re-line the edges of the top in such a way as not to mar the violin, but to put it in good condition again.

A big crack, or even pieces missing from the body, can often be repaired quite satisfactorily. On some violins, however, there may be found a very small crack in the back. This crack occurs slightly to one side of the centre. It is a "sound post" crack, and appears exactly where the sound post rests on the back of the violin. As very heavy pressure is placed upon this spot, it is usually very difficult to repair such a break and guarantee

that it will not reopen soon. Usually, it is better to discard a violin thus cracked.

If you value your violin, never trust it to an unskilled repair man, but you will be agreeably surprised at the extraordinary repairs and improvement that a skilled workman can make on your violin.

Violins Are Difficult to Copy

It would appear that, outside of the varnish perhaps, it would be comparatively easy for the skilled artist to duplicate an inanimate object that he can take apart and carefully measure. Indeed, in a few very rare cases, such artists have been able to make an imitation of an old master that has fooled even the best of experts. These cases, however, are the rarest of exception. Each master's violins are as distinctive of their maker as the individual handwriting or physical characteristics of human beings. In fact, it is acknowledged that not even the finest artists could exactly reproduce on canvas the full characteristics of an individual violin.

In spite of the difficulty of making good copies, thousands of imitations are on the market. The old adage, "A Little Knowledge is a Dangerous Thing," well applies to a violin. The author, in spite of the fact that he has examined many violins and has been instructed by one of the leading experts, has learned only that he knows very little about the true value of an individual violin. The majority of violins are so inferior in quality that they can be easily appraised. If such inferiority is not readily apparent, it is safer to realize that you are probably not one of the very few experts and so will not pass judgment on the instrument in question.

Even the greatest experts have been fooled at some time. The philosopher Kant, in his "Critique of Knowledge," could well have been thinking of violins. He endeavors, at considerable length, to show the reader that no knowledge is absolutely positive. He ends his philosophy, however, by giving us some ray of hope. He maintains that we can never be absolutely sure of anything in this world, but decides that what knowledge we do have is sufficient for all practical purposes.

We can never be absolutely sure that an old violin is the work of a certain maker. However, if several of the leading experts are unanimous in their opinion that a certain instrument is a Stradivarius or a Guarnerius, then that instrument can be considered to be the genuine work of one of these masters. Until such time as expert opinion is given, your violin, although you consider it valuable and probably the work of some old master, is still only—a violin. Valuable or not, it is yet a member of a group that are among the strangest and most unique of all articles.

VIOLIN QUESTIONS

Answered by
ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Musicians and the Draft

H. P.—The draft for the defense army of the United States now in progress excuses no one who is found to be eligible, except in the case of eminent artists who are excused occasionally for special reasons. Yehudi Menuhin, the famous young violinist, who has won world-wide fame, was drawn for the draft a short time ago. He was excused on a three months leave (already contracted for) however, in order to enable him to fill an extended concert engagement in South America. Menuhin who is not yet twenty-five years of age, is one of the greatest solo violinists now living. He will take up his war duties as soon as his concert work is completed.

Perspiring Hands

T. Y. N.—One of the greatest "lions in the path" of the violinist, especially one who does much playing in public, is perspiration of the hand, and fingers of the left hand. This is especially annoying in the case of playing difficult selections in public. The fingers and hand stick to the neck and fingerboard of the violin, instead of gliding smoothly. Many correspondents write to The Etude to inquire the cause for this excessive perspiration, which is worse when playing in public. You say that when you play in your own room, your fingers and hands remain dry, and there is not a trace of perspiration, and you are able to do full justice to the composition you are playing.

It is pretty well agreed among medical authorities that this perspiration comes from nervousness. The drug stores offer many preparations, such as rubbing alcohol, which, when rubbed on the hand and fingers stop the perspiration. I know a number of eminent violinists who carry with them a little bottle of some such preparation, which they rub on the fingers just before they go on the stage to play.

A correspondent wrote to Dr. Logan Clendenning that he suffered from a constant perspiration of the palms of his hand. He inquired whether the trouble came from severe headaches with which he was afflicted. The physician answered: "In most instances, this is simply a manifestation of nervousness or instability of the circulation. It may occur in thyroid disease. The fact that it is connected with headaches would indicate that it is mostly nervous in origin. The less you think about it, the better, because it has no serious significance."

Excessive Violin Prices

S. T. H.—There are many weird yarns published in the present day newspapers and magazines, detailing the supposed prices which have been paid for the greatest violins made by the masters of Cremona. I read an article in a daily paper a few weeks ago, stating that a Stradivarius violin had been sold for \$150,000. Nothing seems to be impossible in this world, but I should want to see the money actually paid, in this case, before I would believe it. A number actually have been sold at \$25,000, this price being well authenticated; and another, one of the greatest violins of Stradivarius, for \$50,000, the latter also being well authenticated, but no one actually knows but the man who sold the violin, and the man who bought it. Fabulous prices for violins should be taken with the traditional grain of salt.

Violin Wood

L. S. T.—1. Grenadilla wood is a heavy, hard wood found in the tropical forests of South America. It is peculiarly fitted for making the oboe, and other members of the wood-wind family used in the orchestra. 2—Many different kinds of wood enter into the making of the best violins. The top is made of fine, straight-grained pine, and the back of maple.

The finger board, pegs, tailpiece, and other fittings are made of ebony. The ribs are made of maple, the sound post and bass-bar of pine, and the neck and scroll of maple. Violin-makers occasionally have experimented with other kinds of wood, but those mentioned have been found to give the best results. The violoncello is made of woods similar to those employed in violin making.

Another Obscure Maker

F. E. W.—Sorry I can get no information about violins made by Mathias Heineke (inscription C. A. Herold). In the last two hundred years, thousands of violin makers have worked diligently at their trade, producing a vast number of violins. Many of these makers are now obscure, and no information is available concerning their life and works. You might write to Lyon and Healy, violin dealers in Chicago (Wabash Avenue at Jackson Boulevard). They have had vast experience in dealing in violins of this class. The Rudolph Wurritzer Co., New York City, might also have the information.

Kreislser on the War

F. B.—Fritz Kreislser, world famous violinist and composer, is deeply concerned over the war now raging in Europe, and its possible effect on music of the future. He compares its horrors with such great disasters as the Black Plague which ravaged Europe in the Middle Ages.

He pointed out, however, that neither the World War, nor the several 19th Century conflicts had sufficient impact on the peoples of Europe to produce far reaching cultural changes.

Kreislser is especially interested in the present war, because he served in the World War as an Austrian cavalry officer. He was forced to resign on account of severe lance wounds. The violinist does not believe that the present conflict will affect the music of the future very greatly.

Kreislser said to an interviewer, "In my present sixty-fifth year I have turned more than ever to composition and orchestration 'to get my mind off the war.' I do not contemplate embarking on any set plan of composition or any pretentious major work but only compose 'whatever comes into my mind.'"

The violinist is grieved over the fact that he has not been able to get in touch with his close musical friends and colleagues such as Jacques Thibaud, French violinist, and Carl Flesch, the German master, for many months. Kreislser has filled many engagements—violin recitals and appearances with orchestra, within the past year. Notwithstanding his advanced age, his technic is as brilliant as ever, and he holds his present popularity with the American people to an undiminished degree. He is the favorite violinist of millions of people.

Is He "Tone Deaf"?

S. M. E.—It may be that your young pupil is "tone deaf", that is, that he is incapable of recognizing the tones of the musical scale, where the whole and half steps should lie, and the proper intervals of a melody. I have had pupils with defective musical hearing such as you describe. Some outgrew this fault, others did not. Your pupil is very young (nine years) and has had only two years instruction. He may improve in a year or two. Have him do much scale practice, and above everything have him sing simple melodies, and also practice singing in a chorus. It may be that he will have to give up the study of the violin, and take up the study of the piano, or similar instrument where, if he strikes the right notes, his playing will be in tune, if the piano is in tune. If there is an eminent violin teacher in your vicinity, you might take the boy to him for an examination, and get his opinion.

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Lawrence Abbott is a practical musician and a serious thinker. As assistant to Dr. Walter Damrosch he has participated in the arrangement of the notable NBC Music Appreciation Hours and has, through this association alone, contributed immeasurably to the pleasure of countless thousands. His experience and his rational approach to his subject qualify him pre-eminently to prepare such a work as is here announced.

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Music the Navy Needs

(Continued from Page 438)

One Flute, Five Clarinets, Four Cornets, Two French Horns, One Baritone, Three Trombones, Two Tubas, Two Drums.

The type of instrumentation is changing, and by the time this article is printed it may include other instruments. The U. S. Navy Band, which I conduct, has the following instrumentation:

Two Solo Cornets, One 1st Cornet, Two 2nd Cornets, Two 3rd Cornets, One 4th Cornet, One 1st Flügel Horn, One 2nd Flügel Horn, One 1st Trumpet, One 2nd Trumpet, One E-flat Cornet, One 1st Oboe, One 2nd Oboe, One English Horn, One 1st E-flat Clarinet, One 2nd E-flat Clarinet, One 1st Flute, One 2nd Flute, One Piccolo, Three Solo Clarinets, Three 1st Clarinets, Four 2nd Clarinets, Four 3rd Clarinets, One 4th Clarinet, One Alto Clarinet, One Harp, One Bass Clarinet, Three Drums, One Tympanys, One Xylophones and Bells, One Solo Horn, One 1st Horn, One 2nd Horn, One 3rd Horn, One 4th Horn, Two Alto Saxophones (1st & 2nd), Two Tenor Saxophones (1st & 2nd), One Baritone Saxophone, One Bass Saxophone, One Soprano Saxophone, One Sarrusophone, One 1st Bassoon, One 2nd Bassoon, One 1st Trombone, One 2nd Trombone, One 3rd Trombone, One Baritone (Bass), One Baritone (Treble), Six Bases, One Tenor, One Bass (String).

It is a virtuoso band in every sense of the word. The players rehearse in the orchestra every morning, from nine to twelve. In the afternoon they play in the park for three or four hours. That is, they rehearse twice as much as the ordinary band and naturally attain a very high degree of efficiency.

The capability of this band is proudly indicated in the following programs characteristic of the regular concerts by the U. S. Navy Band Symphony Orchestra.

SYMPHONIC CONCERT

1. Ernst Toch, *Pinochio*, A Merry Overture
2. Leo Weiner, *Suite of Hungarian Folk Songs*, Op. 18
3. Jaromir Weinberger, *Under the Spreading Chestnut Tree*, Variations and Fugue on an old English tune
4. Johann Strauss, *Voices of Spring*, Valse de Concert
5. Niccolò Paganini (1782-1840), *Moto Perpetuo* (Perpetual Motion), Allegro de Concert
6. Maurice Ravel, *Rhapsodie Espagnole*
7. Paul Hindemith, *Symphonie, Mathis the Painter* After the Colmar altar picture of Mathias Grünewald

The National Anthem

"POP" CONCERT

1. Ambrose Thomas, "The Carnival of Venice," Overture
2. Maurice Ravel, *Bolero*
3. (a) Giacomo Puccini, *Love and Music, These Have I Lived For* from the Opera, "Tosca"
- (b) Giacomo Puccini, *One Fine Day* from the opera, "Madame Butterfly"
4. Genevieve Logan, (Soprano) Soloist
5. Lucien Cailliet, *Pop! Goes the Weasel*, Variations on the theme
6. Gabriel Pierné, "Cydalise"
7. I. Ballet de la Sultane des Indes
8. II. *Dance de Syraz*
9. Johann Strauss, *Wiener Blut*, Valse
10. Ermanno Wolf-Ferrari, *Two Intermezzi* from "Jewels of the Madonna"
11. Alexis Emmanuel Chabrier, *Danse Slave*
12. Georges Enesco, *First Roumanian Rhapsody*

By the time a sailor has served his enlistment, he has really had extraordinary opportunities to hear the best

music in the world, if he wants to hear it. Many men, coming from remote districts, have already been influenced by radio concerts they have heard; but they often hear their first "living" concerts from the U. S. Navy Band. In traveling the seven seas, they have a wonderful opportunity to hear native orchestras and bands. The Service, therefore, offers pronounced cultural advantages to the enlisted men and has a broadening influence upon them in proportion to their inclinations and their receptivity.

Music and the World's Great Hour

(Continued from Page 435)

his "Trittico," including the powerful "Il Tabarra" and the highly comic "Gianni Schicchi" first given in 1918 in New York City, are not up to the standard of his earlier operas Ravel's *Bolero* (1928) and his *La Valse* (1920) rank with his best works. Respighi wrote his *Pines of Rome* in 1924, but he had already done most of the works for which he will best be known by posterity. Even Stravinsky's "Le Sacre du Printemps" was first given in 1914, and his "Les Noces" in 1917, and who will say that any of his works since that time has equaled these or his splendid "Fire Bird" suite? Even De Falla, in Spain, completed his "Sombrero de Tres Picos" in 1891. His great works, "La Vida Breve" and "El Amore Brujo," date from 1904 and 1915 respectively.

In America many composers of significance have done works of high virtuosity and great beauty, and from these men great things have been expected. In Russia, France, Germany and Italy, composers of queer, exotic and even erotic twists have produced works, but they are not outstanding. The youthful Shostakovich, whose works are distinctive and original, is the most promising young man in Europe in the opinion of many critics. Korngold and Schoenberg, men of precious genius, have by force of circumstances been in Hollywood, writing for the movies. There are certain composers of our sister Latin America republics who show immense promise of recognition as masters by posterity. Among them are Chavez and Villa-Lobos.

Yes, we must reflect upon the last war as a disaster to musical creative art, and by this we mean music that has a rich and wide human appeal, as does the music of Bach, Mozart, Beethoven, Brahms, Gounod, Verdi, Tchaikowsky, Rimsky-Korsakoff, Grieg, Debussy, Elgar, De Falla and let us say MacDowell. Of course, there are those who will contend that such composers as Hindemith and Bartok and Kodaly, Milhaud and Allan Berg should be ranked with the foregoing writers. We can

only reply that their works have been before the public for years and have attracted much fine attention, but they have not manifested the great human appeal which has marked the works of the masters we have named. Perhaps time may change our opinion.

The World War, however, was of vast value to America. It served to isolate us from European musical centres and, at the same time, drove some of the greatest talents to these shores. These refugees from European oppression have made a valuable contribution to American musical life, and fortunately this came at a time when we were sufficiently individualized to retain our national character and at the same time profit from their gifts.

We have always contended that men of the type of Stephen Foster, Louis Moreau Gottschalk, John Philip Sousa, Edward A. MacDowell, Thurlow Lieurance, Ferde Grofé, Charles Wakefield Cadman, Mrs. H. A. Beach, David Guion, Howard Hanson, William Grant Still, Leo Sowerby, James H. Rogers, Cecil Burleigh, Edgar Stillman Kelly, Walter Piston, Charles T. Griffes, George Gershwin and other similar distinctive and highly individualized Americans are nearer to the bone and sinew of America than those who have goose-stepped after European models.

We have left only scant space to answer our second question, "Of what value is music at this time?" Perhaps we might let our sorely pressed English friends answer this. In England, during the last two years, music has already been found the great solace for millions. Yet our British publisher friends tell us that the music business in England is better than it has been for years. Following is a quotation from a letter your editor has just received from one of the greatest of British publishers Mr. Leslie Boosey who is such a modest gentleman that we know that he would object to its publication without the deletions we have made:

"I have not much to add to my last letters. Boosey and Hawkes survived last year's blitz by the Grace of God, with flying colours. We did an excellent business, with the best music sales for many years. Our Regent Street premises which were very lucky had nothing more than a basement door blown in and a few windows broken. Our Denman Street premises were hit by a bomb but fortunately it landed on a girder and exploded there so that the damage was almost entirely confined to the top floor which was unoccupied at the time. It has been a good deal quieter here for the last month or so. No doubt the weather, which has been pretty severe at times, has had something to do with it . . ."

Another letter coming from Mr. W. Littleton, head of the great firm of

Novello and Company, Ltd., writes, "May I venture to ask you to state very emphatically in your columns that any rumours implying that we have in any degree reduced our business activities are false? I am sending herewith a set of our newsletters and special catalogues which all refer to business developed since the outbreak of war. I can assure you that not only have we been able to maintain our pre-war scope and standards but have greatly increased the field of our activities. Our factory is working normally and we can cope with all orders in the publishing line that are received."

Radio Rules the Air With Music

(Continued from Page 446)

Events Bee (back in 1924, a quiz was a bee). This year's contest was a sequel to a series of elimination rounds held in various junior and senior high schools in greater New York City. The questions, covering national, international and state politics, sports, drama, religion, art and other current topics, showed how well informed the average American high school student is to-day.

Recently, the Mutual network began a series featuring José Renato, Spanish guitarist (Sundays, from 2:00 to 2:15 P.M., EDT). Renato plays not only Spanish folk music and Flamenco music (music of the Spanish gypsies), but also classical works, written for or transcribed for the guitar. Especially fond of Bach, he specializes in performances of Bach's works. Renato studied under Segovia, the Spanish master of the guitar.

The Ford Summer Hour (Columbia network from 9:00 to 10:00 P.M., EDT) began its series on May 18th, with Meredith Willson conducting the orchestra, chorus and a special rhythm orchestra. Jane Pickens of the famous Pickens Sisters was soloist for the rhythm numbers; and a brilliant young baritone, Gordon Gifford, was heard in songs and operatic arias. The accent will be on popular music in this new series, and a group of conductors and soloists who are well known in the field will be heard on these programs. Judging from the quality of the first program and its enthusiastic reception, the summer show should be a huge success.

Raymond Gram Swing, Mutual network's distinguished foreign news analyst, was recently acclaimed "the commentator best serving the interests of democracy" by the Women's National Radio Committee. Swing won distinction over NBC's veteran news analyst, H. B. Kaltenborn, by eleven votes.

"There is but one straight road to success, and that is merit. The man who is successful is the man who is useful. Capacity never lacks opportunity."—Carlyle.

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The Bugle and Its Calls

(Continued from Page 455)

singing to these meaningful words:

Long Dress

"Just half an hour to do the whole affair;

Wash your face and brush your hair,
Then heels together we will stand upon parade,

No Sergeant Major's eye will make us afraid;

Wash up your face and brush up your hair."

Parade for Guard

"Come and do your picket, boys,

Come and do your guard,

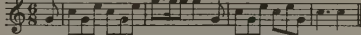
'Tisn't very easy, boys,

'Tisn't very hard."

Then there is the *Defaulters* call:

Ex. 3

M. M. J. = 152



"You can be a defaulter as long as you like,

So long as you answer your name."

The "Defaulters" call, as its title explains, refers only to a defaulter who has to parade at the guard room when the call sounds, and answer to his name as proof that he is not out of barracks. He also has to be there in double time, and should he fail to "answer his taps" he will be "crimed afresh." It has been known that a man who started with seven days' C.B. (confinement to barracks) finished up, through some such lapse, with four times that number of days.

The ever welcome *Come to the Cook House Door, Boys* fits the *Men's Meal, First Call*. Before the present buffet system of feeding, the orderly man attended at the cook house to collect the food and, when the meal was ready to serve, they got the *Men's Meal, Second Call*.

"O pick em up, pick em up,

Hot potatoes, hot potatoes, ho!"

As might be expected, in the interpretation of some calls there is the opportunity for a sly dig at superior authority. What better call, what more eagerly seized than *Officers' Call*:

"Officers, come when you're called;
The Adjutants shouted and bawled;
The Colonel will swear that you crawled.

Come! Come! Come!!!

And again in *Dismiss or No Parade*, whose applied paraphrase is usually, "There's no parade today, There's no parade today; The Adjutant's got the tummy ache, And the Colonel's gone away."

Stables is a call for which there is now a diminishing use, although it is still extant. Veterans of the days when Cavalry ruled will recall with a chuckle the deep whinny of anticipation from the horses when *Feed Away* was sounded; the words set to the call are as follows:

"Come to the stable as fast as you're able

And water your horses, and give 'em some corn.

They are beginning to wish that they'd never been born,

Come to the stable as fast as you're able

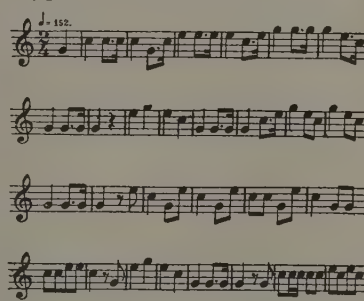
And water your horses, and give 'em some corn."

Most impressive of all calls is the *Retreat*, not only with the usual military meaning "to retire in action," but also in the mere action of going to rest at the end of the day. The music seems to suggest the giving of thanks for seeing another sunset. In most places the *Retreat* is quite a ceremonial affair. Guards turn out and present arms while the flag is being lowered for the night. As the last notes of the bugles die away the drum and fife band strikes up a lively tune, to which all men march around the square before returning to the Barracks.

Tattoo and *First and Last Post* are without words. Their origin, however, is interesting. In early days, prior to housing troops in barracks, they were quartered in billets around town. At *First Post* drummers paraded about the market place, beating a tattoo that lasted half an hour, during which men hastened to their quarters. When the *Tattoo* (or *Taps too*, from the fact that when "first post" was sounded all bars were closed) ceased, any man found abroad without legitimate reason was taken up by the picket. *First and Last Post* are now sounded only inside the barracks, when in the dusk of the evening the trumpeter ceremoniously comes out, takes his position in the square and plays both calls, attracting passersby as the tones float out over the air:

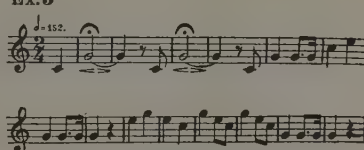
First Post

Ex. 4



Last Post

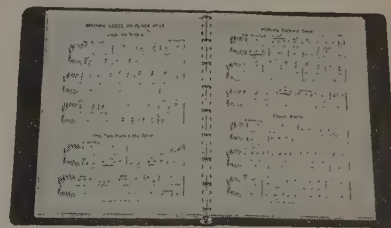
Ex. 5



(Continued on Page 494)

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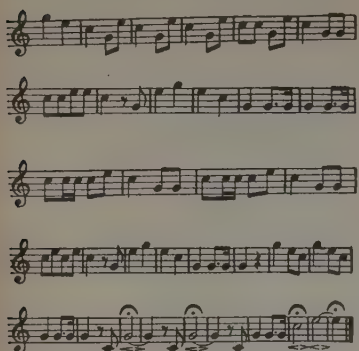
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The Bugle and Its Calls

(Continued from Page 493)

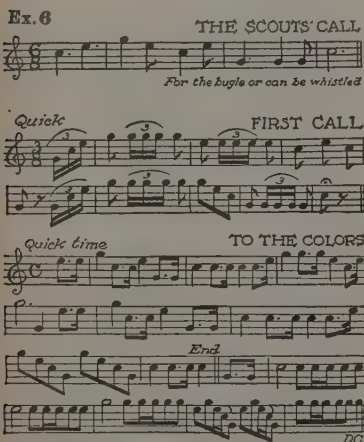


These calls are selected from the "Book of Trumpet and Bugle Sounds" under the protection of the Comptroller of H. M. Stationery Office, London.

The bugle calls of the American Boy Scouts are many and varied, although they follow a pattern set by the Army but in a somewhat simpler form. The series of notes employed is, of course, the same as in all brass instruments.

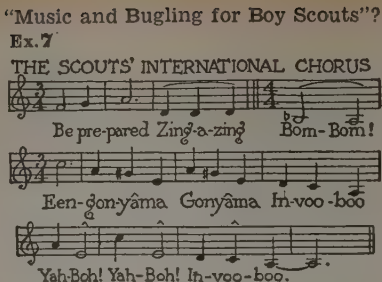
The bugle used for signaling in the United States Army is pitched half a note lower than regular—B-flat. The instrument used in the ordinary bugle corps is in G, and can be lowered to F by using the tuning slide. To play marches with the band, a special low pitch slide is necessary. For long range, piston bugles are used as their brighter tone travels farther than is true with the ordinary bugle.

Following are among the most familiar of the scout calls:



Even among scouts there is little doubt but that facetious words and phrases are worked up for the various calls. Like the sailor with his shanty, spirits are higher, common enterprise is facilitated when songs and calls are fitted with phrases, often nonsensical. The whole acts as a cheerful safety valve where organization and discipline must exist side by side.

Who will try to interpret, yet who will not smile at the spirit of the popular scout chorus, taken, along with the three calls given above, from



There are many people—a great number of whom may never have been Boy Scouts—who find trumpeting and bugling a fascinating study. Boys and girls, men and women all over the land have joined in forming many colorful, smartly dressed, precision-marching, bugle corps. Beginners on band instruments may have started with a mastery of the bugle. Accomplished musicians find the bugle interesting, and great composers of many lands have introduced the melodies of these clarion calls into their classic compositions. Bugles recall vivid scenes of military glory, of melancholy suffering and defeat—things noble and things celestial. Perhaps with mighty advance in army mechanization, in aviation the bugle call will be less and less associated with army or military life, but it is fully sure of marching through the centuries as a symbol of *esprit de corps* and the musical soul of every soldier in every cause.

Modest Moussorgsky's Last Hours

(Continued from Page 441)

such an "honorary rank" be accepted by the patient and his friends. This unexpected and happy solution to a difficult problem was joyously received.

It was not possible nor necessary to obtain the consent of Moussorgsky whom a high fever had rendered unconscious, so with the approval of Stassoff, Cui, Rimsky-Korsakoff and Borodin my father moved the sick man to the Nikolai Hospital. He procured for his patient one of the best private rooms, spacious and sunny and located in a quiet, isolated part of the big building. He also organized the most careful attendance for him, consisting of two Red Cross nurses, two male hospital nurses and an assistant doctor. As for himself personally, he showed Moussorgsky the most tender consideration not only as a close friend but as a physician who understood the historical significance of his patient. As Moussorgsky began to recuperate, he repeatedly told his friends—especially Stassoff—that the room he was given, his surroundings, the endless care made him feel as though he were at home among his closest and dearest ones.

The weather was beautiful, and the room in which Moussorgsky lay was

filled with sunshine. Here the famous artist, Riepin, drew his well known portrait of the composer which was completed in four days, March 2nd, 3rd, 4th and 5th, 1881, while the invalid had strength enough to sit in an armchair.

To the many friends who visited him at the hospital Moussorgsky kept saying that he had never felt better in his life. Unfortunately, this condition did not last long. His illness took a grave and unexpected turn and, despite all the efforts of the doctors to save him, he passed away.

The day following the death of Modest Moussorgsky there appeared in one of the popular St. Petersburg newspapers, "Novoye-Vremya" (New Times), an article written by a well known critic but very bad composer, M. M. Ivanov, in which he made the following statement:

I stepped into the private room at the Nikolai Hospital. My heart failed me. The environment in which Moussorgsky was doomed to die, the setting in which this genius was extinguished, made me shudder. You could see at once that a true Bohemian had died here.

A feeling of bitterness rose up in me—strange is the fate of our countrymen!—that a genius such as Moussorgsky, possessed of all the qualities that fitted him to scale the highest heights of life, should die in a hospital among strangers, without one friendly hand to close his eyes." (*)

Needless to say, the injustice of this article filled my father with bitterness and aroused great excitement and indignation among Moussorgsky's friends. Four days later, in another popular St. Petersburg newspaper, "Golos" (The Voice), Borodin, Rimsky-Korsakoff and Cui published an open letter expressing to my father and the entire administration of the Nikolai Hospital sincere gratitude for their care and consideration. Later in the same newspaper, Stassoff, in two articles, discussed this matter in detail and each time spoke about my father and the hospital personnel in warm terms of appreciation for their kindness and devotion to his friend. Nevertheless, the same Ivanov, in 1909, in his review of Rimsky-Korsakoff's book "My Musical Life," again wrote that Moussorgsky ended his days in wretched surroundings that made his heart shrink.

That a critic should continue to make such statements is not difficult to understand in the case of Ivanov. He was well known in musical circles as a hater of all progress in art, although he claimed to be a composer himself. He actually despised the members of "The Five" and their followers, especially Stassoff for his

spicy and sarcastic attacks on his own miserable compositions. These works of Ivanov were performed only on very rare occasions and then mostly by those who wanted to win his favors as a newspaper critic. Therefore the statements quoted above, regarding the death of Moussorgsky, were dictated by purely personal and spiteful feelings with intent to create unfavorable public feeling for the composer's closest friends by making it appear that they had neglected their god during the darkest hours of his life.

Unfortunately, some of the biographers of Moussorgsky continue to repeat these statements of Ivanov which are so distant from the truth.

And in connection with the sixtieth anniversary of Moussorgsky's death, I know I cannot help but experience a warm affection for this friend of my parents whose music has so greatly enriched our lives. I only hope that the details and incidents here set forth, and which I know to be the truth, may serve to refute the repeated and erroneous story of his death and throw a new and kindlier light on the sad end of a great man's life.

Master Records of Masterpieces

(Continued from Page 448)

(MacDowell), *Diversion* (Carpenter), *Country Jig* (Guion) (Disc 17911); *Song after Sundown* (R. Thompson), *March* (Freed), *Adagio Cantabile* (Dett), *The Lonely Fiddle-maker* (Sowerby) (Disc 17912); *Improvisation* (Beach), *Navajo War Dance* and *Sourwood Mountain* (Farwell), and *White Birches* (Bauer) (Disc 17913).

In his performance of Ravel's "Valse Nobles et Sentimentales" (Columbia Set X-194), Robert Casadesu has achieved the best thing he has done for the phonograph. These eight exquisitely modeled little waltzes are played with delicacy and finesse, and the pianist's use of the pedal in attaining colorful effects is as unusual as it is effective. The recording is realistic, but the surfaces are far too noisy for the good of this lovely music.

Recommended: General Platoff Don Cossack Chorus' Album of "Russian Liturgical Music" (Victor Album M-768), particularly the Gretchaninoff, Archangelsky, and Bakhmetieff compositions; Howard Barlow's brilliantly performed and excellently recorded *Three Dances* from Smetana's "Bartered Bride" (Disc 71049-D); Fiedler's vital performance of Liszt's *Hungarian Rhapsody No. 1* (Victor Disc 13596); and, for those who do not own the complete recording of "Don Giovanni," Baccoloni's recording of *Ah! Pieta Signori miei* and *Madamina, il catalogo* from the same opera (Columbia Disc 71048).

(*) From "Moussorgsky's Biography" by Oscar von Rieseeman, translated by Paul England.

THE PIANO ACCORDION

Hints on Accordion Playing

By Pietro Deiro

As Told to Elvera Collins

CERTAIN QUESTIONS ABOUT ACCORDION playing seem to arise at regular intervals, and their continued repetition suggests that we devote space to them although the subjects have been discussed frequently.

A number of accordionists are confused about the correct manipulation of the bellows and have asked us to advise them. We believe that many of these questions come from musicians who have recently taken up the accordion and who are applying their musical knowledge to learn it, so we are very glad to assist them. For their benefit we state that both the outward and closing action of the bellows must always be from the top. The bottom remains almost closed most of the time; the only exception to this is when a particularly long phrase requires extra air and the bellows cannot be reversed until the phrase is completed. The bottom may then be opened slightly to secure the extra air. The opening and closing action of a lady's folding fan provides a good example of correct bellows manipulation. Accordionists who have difficulty learning to play with the bottom of the bellows closed will be wise to practice for a time with the lower strap fastened.

Fingering for the Bass

The next question which appears with regularity concerns the fingering for the bass section of the accordion. Here is the rule: for straight bass and chord accompaniments the third, or middle, finger of the left hand is reserved for the playing of all basses, both fundamental and counter-basses. The second, or index, finger plays all chords—major, minor, seventh and diminished. This fingering is recommended because it assists the player to produce a light, distinct accompaniment and prohibits the playing of a draggy bass which would overshadow the melody.

As we have said, the above instructions apply to "straight bass and chord accompaniment." There are, however, numerous other bass and chord positions which call for the use of the fourth finger and occasionally the fifth. For instance, if we had played an E-minor chord with E bass and had seen that the next chord was a C-major with an E bass, we would play the same E bass with the second finger and reach out with our fourth finger to play the C-major

chord. This would make a smoother change than moving the entire hand down to the other position, which would require playing the E as a counter-bass.

Another example of using the fourth finger on a counter-bass occurs when an A-minor chord with A bass has been played and the next chord is a D-minor with B bass. The fourth finger reaches out to play the B as a counter-bass. There are many other instances where it is expedient to use the fourth finger on chords, but these are in passage playing; the rule of third finger on bass and second on chords remains for all times on straight accompaniments.

The Rotative Arm and the Trill

The trill seems to be causing difficulty for accordionists again, so we shall try to help them. We believe that the reason they are having trouble in executing a smooth trill is because they depend upon the two alternate fingers to do all the work for rapid playing of the notes. This naturally becomes tiresome after many repetitions, and the fingers often become tense; the result is a ruined trill which sounds like a group of blurred notes. We ask accordionists to try out our system, to see if it does not solve their problem.

A distinct trill can be produced most effectively if the work is divided among the fingers, wrist, hand and forearm. This is accomplished by a slight rolling motion of the forearm. There is very little action in the individual fingers as they merely remain in a relaxed position over the alternate keys to be used, and, as the forearm rolls slightly back and forth, it carries the wrist, hand and fingers with it. The only effort required by the fingers is the depressing of the keys, since the arm takes care of the rest. Naturally there is less tendency for the fingers to become tense by this method than when the fingers alone produce the trill. The rule of slow practice first, with gradually increased tempo, is most important in trill practice.

We have been asked to provide some musical examples of the turn and also the passing shake or mordent. These are grouped in Example 1 and were taken from "Technical Passages." Accordionists should practice carefully all embellishments, for a clumsy playing of them can

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Ex. 1

Ex. 2

Use the Metronome

The problem of time often bothers students when playing passages, as shown in Example 2. Notes indicated (a), (b) and (c) show that the time required to play the small group of notes must be taken from the time value of the note which precedes them. We ask accordionists to study these examples carefully and to observe just how the time is divided.

way, we have been asked what we recommend for students who play time correctly, as far as the individual notes are concerned, but who never finish a selection at the same tempo at which they began it. Many students pick up the tempo all through a selection, so that when they finish they are playing considerably faster than when they began. This is particularly common when students are learning to play in public, because of nervousness. Unfortunately, increased tempo often spells a breakdown in public playing because an accordionist may be capable of playing a selection very well at the tempo at which he begins, but his technic may not be sufficiently developed to play that same selection at a greatly increased tempo.

The use of a metronome during practice periods will help a student develop an inner sense of rhythm which is an aid in keeping an even tempo. Another suggestion is for the student to play duets with another accordionist in about the same grade of music. Participation in accordion bands also helps one to master the tempo problem. Those who have discovered this fault early in their musical training are lucky, for it enables them to master it before they begin professional playing. Accordionists who have formed the habit of rhythmic bellows action seldom have difficulty in keeping an even tempo.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordion

Questions

Answered by

PIETRO DEIRO

Q. Would you please tell me the correct fingering for major chords and bass notes? Should the first and second fingers be used or the second and third?

—L. G. N. Z.

A. The thumb of the left hand is usually considered number one; with the other fingers numbered accordingly; this makes the little finger number five. All basses, whether fundamental or counter-basses are played by the third finger. All chords, whether major, minor, seventh or diminished, are played by the second finger.

"To steer steadily toward an ideal standard is the only means of advancing in life, as in music."

—Ferdinand Hiller

And speaking of time in a different

FRETTED INSTRUMENTS

Guitar Duos

By George C. Krick

GUITARISTS HAVE SADLY NEGLECTED one phase of guitar performance which not only gives much pleasure but also helps to furnish considerable variety to concert programs; and that is the playing of duos for two guitars. Modern composers of guitar music may also be held responsible for this neglect since, in comparison with the numerous guitar solos published in recent years, the output of music for two guitars is almost nil.

When we speak of guitar duos we do not refer to simple melodies played on one guitar while the so-called second plays a chord accompaniment using the three common chords with an occasional bass run. We are suggesting a composition wherein all the resources of both instruments are used to present a complete musical picture.

We admit that there is a certain amount of glamour attached to the title, "Guitar Soloist", and some may not be willing to share public applause with others. But we must concede that much more can be done on two guitars than on one, and from a purely musical standpoint a high class duo played by two competent artists should prove more satisfying to the listener than a guitar solo. This, of course, does not refer to the superlative performances of a Segovia or Oyanguren.

To become successful as duo guitarists both players should have adequate technic, be good readers, be willing to devote many hours to joint practice and never forget that "teamwork" is most essential. When we examine the music available for two guitars, we cannot overlook the fact that the only numbers worth while are those written by composers who were practical guitarists and who were thoroughly aware of the possibilities of the instrument as well as its limitations. A composer of music for piano or violin cannot successfully write for guitar unless he has made an exhaustive study of the instrument, learning all positions in order to obtain the proper tonal effects and to become aware of its technical intricacies.

Modern Composers of Duos

Guitarists who contemplate joining others to play duos will find both the classic and modern compositions that we have selected most interesting for mutual enjoyment and concert performance. William Foden has done some excellent work in his *Ballerina*

Valse and in two volumes of "Duets." The first book consists of ten original duets of medium difficulty, and in the second we find seven original pieces written in the style of Bach, and also a short overture for three guitars. Heinrich Albert composed a series of "Duets" that are well worth while. The first and second are rather easy, the third and fourth of medium difficulty, while the fifth, sixth, seventh and eighth require advanced technic. The *Romanza* for two guitars by Daniel Fortea also is quite interesting. Emilio Pujol, the celebrated Spanish guitarist, has to his credit three arrangements for two guitars, namely: *Intermezzo* from the opera, "Goyescas", by Granados and *Tango Espanol* and *Cordoba*, both by Albeniz. These three beautiful numbers are quite difficult, and their performance requires technic of the highest order.

Classic Composers

Among the composers of the classic period we must mention Leonhard DeCall, whose "Opus 20", "Opus 24", and "Opus 39" are gems in the literature for two guitars. Ferdinand Carulli evidently was quite fond of writing for two guitars, and of these compositions his "Opus 96—Three Serenades"; "Opus 128—Six Nocturnes"; "Opus 48—Duo"; "Opus 34—Six Duos" and "Opus 227—Nocturne" are the most interesting. Ferdinand Sor, in his "Opus 34", "Opus 38", "Opus 41", "Opus 53" and "Opus 63", has displayed the same supreme mastery of composition for guitar that we find in his other works.

Mauro Giuliani, a most prolific composer of guitar music, also left a number of compositions for two guitars, among which the "Duo, Op. 35" and "Variazioni Concertante" are undoubtedly the best. Others from his pen require the use of the "Terz Guitar", an instrument that was also favored by J. K. Mertz when writing his "Guitar Duos." The guitar virtuoso and composer, Adam Darr (1811-1866), was for some years associated with another accomplished guitarist, Frederick Brand. Both were cultivated musicians, and together they gave guitar recitals in the principal cities of Europe. For this purpose Darr composed "14 Duos" that compare favorably with any that had been written before or since that time. These duos were in manuscript at the time of his death, but were later published by the German Guitar Society. (Continued on Page 498)

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Musical Advance in Uruguay and Brazil

(Continued from Page 460)

America. There is also an extensive musical library which includes most of the current symphonic works.

Of course, the S. O. D. R. E. is primarily a radio organization with policies centered on that aim; therefore, if visiting recitalists, lecturers or singers wish to rent it, they can do so only on condition that their programs shall be broadcast.

The big weekly event is the symphony concert given on Saturday from six thirty-three until about eight-thirty P. M. Ample leeway is given in respect to the closing hour, as is done in New York for Toscanini, but only for Toscanini. This sensible measure brings more freedom to the directors who do not have to "play against time" and constantly watch the clock.

In order to afford variety, foreign conductors are frequently called upon. Sometimes "cycles" are given, as was the case last year when Beethoven's nine symphonies were performed under the direction of Erich Kleiber, a conscientious time beater, but lacking in elegance, insight and sensitivity. On the other hand, Albert Wolf, conductor of the Concerts Padeloup in Paris, was unanimously praised for his exquisite interpretations of Gabriel Fauré, Debussy, Ravel, Dukas and other French modern masters.

American music occupied a place of honor and scored a distinct triumph recently, when Evangeline Lehman's impressive oratorio, "Thérèse de Lisieux" (St. Thérèse of the Child Jesus) was featured by the orchestra, the chorus, and three distinguished Uruguayan vocal soloists.

If things at the S. O. D. R. E. keep moving in most satisfactory fashion, it is due chiefly to the action of two men: member of the board, Carlos Correa Luna, and administrator, Victor Guaglianone. The former is a violin graduate of the Paris Conservatory and now director of the Asociacion Coral de Montevideo; the latter qualifies equally as a violoncellist, executive, and expert accountant. Both are indefatigable promoters who spare neither time nor effort toward a constant betterment of artistic conditions.

Native Composers

Uruguayan folklore relies much upon imports from neighboring Argentina, but it has one proper rhythm, the lively and characteristic "Pericón", often called upon by the better and serious native composers. Noteworthy among these are: Fabini, whose "La Isla de los ceibos" (a tree peculiar to Uruguay) is a composition of a high order, expertly orchestrated; Cluzeau Mortet, who shows identical qualifications in his atmos-

pheric "Llanuras" (Plains) and much descriptive piano music; and Alfonso Broqua, long a resident of Paris, student of Vincent d'Indy and author of a piano quintet based on popular themes.

Here again tuition is given on European principles and carried out in a number of privately owned conservatories. That their pedagogy ranks high is demonstrated by the number of accomplished Uruguayan concert pianists, among whom Nybia Mariño Bellini, Hugo Balzo, and Victoria Schenini are prominent.

Since my itinerary this time did not include Brazil, this would mark the end of these musical travelogues, were it not for a rare opportunity which presented itself; at the invitation of the Uruguayan government, decidedly mindful of artistic diplomacy, Brazil presented itself in Uruguay in the form of a mission headed by Hector Villa Lobos and formed by several instrumentalists and singers. Villa Lobos, who lived for a number of years in Paris at a time when the "Six" and other ultramodernists reigned supreme, is now a man in his middle fifties and in the full maturity of his powers. He has lost none of his tremendous vitality, and his personality remains as intensely romantic as it ever was. Villa Lobos, indeed, is not only the outstanding musical figure of his native Brazil; he is a sort of hero, a Berlioz of the New World! I questioned him regarding his artistic lineage.

"I have always been and remain completely independent," he answered. "When Paris was the crossroad of the world's music, I was there and I listened attentively, but never allowed myself to be influenced by any of the novelties I heard. I claim to be all by myself, and I conceive my music in complete independence and isolation."

"You use much Brazilian folklore in your compositions."

"Certainly; because our rhythms have an extraordinary fascination; the matchicha, the zamba, the rumba, for instance, and those imported from Africa, with their fantastic dynamism."

Among other works which I heard Villa Lobos direct, "Momo precoce," a fantasy for piano and orchestra, especially retained my attention. I had listened to its first performance in Paris twelve years ago, but this new audition fortified my original impression. "This is an episode of the life in Rio de Janeiro," he commented, "a description of various episodes typical of the celebration of 'Young Carnival.' Gay crowds on the streets, a colorful parade, the joyous cries of children, the popular strains from the bands, the cheers greeting King Carnival, the general merry-making."

Another work of younger Villa Lobos, since it was composed in 1919, is the "Third Symphony" bearing the

subtitle "War." This is hyper-romantic and hauntingly descriptive music, with a deep philosophical significance in the background. One senses the anguish, the fear, the ominous atmosphere of pre-war days; then comes the epic of a fierce battle, crowned by victory. This symphony calls for a powerful display of brasses; it is of great dramatic wealth, served by a realistic instrumentation calling to mind the exuberance of native "selvas" with here and there reflections of the "Symphonie Fantastique" and "1812."

"The symphonic form has always been a favorite in Brazil," Villa Lobos continued. "There are interesting ones, signed by the late Alberto Nepomuceno and Henrique Oswald. The latter's especially is notable for its construction and local color."

"And what have you to say of the younger, contemporary school?"

"First, I must render tribute to the memory of Glauco Velasquez, whose untimely death deprived our country of a rare musical value; in this and other respects, he compared with Jean Huré, Gabriel Dupont, and Déodat de Séverac in France. As to the present generation, it is rising wonderfully. Please note the two names of Radamès Gnattali and Camargo Guarnieri, both young men in their early thirties; they have already written much, and it will not be long until they are heard of in an international way."

It was with regret that I took leave of dear little Uruguay, small in territory but great in spiritual values, so cordial and hospitable; and of Montevideo, that capital without slums or visible poverty, often called the City of Roses.

As I write these lines we are sailing on tropical seas, under indigo blue skies.

Soon it will be winter, blizzards and, when the festivities of the holidays are over, a recital and lecture tour of the United States, for which I have gleaned many a novelty among the colorful production of these attractive Southern lands.

Guitar Duos

(Continued from Page 497)

In all of the duos mentioned, both guitar parts are of equal importance and of almost equal difficulty; and we hope that, after reading these lines, some guitarists will feel encouraged to join others in enjoying some of this beautiful music.

"The American Guild"

In the early part of the year 1902, in the city of Boston, a small group of Fretted Instrument Teachers formed a national organization, since then known as the "American Guild of Banjoists, Mandolinists and Guitarists." Its object is "to promote, advance and maintain the artistic

and musical interests of the fretted instruments, in their literature, music and trade. To encourage a high standard of excellence in all literature pertaining to these instruments, in their history and pedagogy. To strive to increase the average of ability and competency in teachers and students and to give annual concerts to demonstrate the merits of the banjo, mandolin and guitar." Since then the "American Guild" has held annual conventions in most of the large cities throughout the country; and, in the concerts and recitals given in connection therewith, some of the greatest artists on the fretted instruments have demonstrated their artistic worth.

Today the Guild has three classes of members—Professional, Trade and Associate—and is steadily growing in numbers. Its activities have contributed largely to the present popularity of the fretted instruments. This year's convention will be the fortieth; and it is to be held in Niagara Falls, New York, on July 7th, 8th, 9th and 10th. Aside from the business session, the scheduled events include an artists' recital and a grand festival concert where outstanding soloists, mandolin orchestras, banjo bands and Hawaiian guitar groups will appear. Several afternoons will be devoted to contests for soloists, duets, quartets and orchestras; and cups will be awarded to the winners. A street parade of marching bands and floats is announced for the first day; and, last but not least, the trade exhibit showing the latest improvements in instrument construction, sponsored by the leading manufacturers of banjos, mandolins and guitars, promises to be more comprehensive than ever. Advance reservations indicate a record breaking attendance.

New England Idyl

(Continued from Page 440)

University of New Hampshire. She found that he had served as sectional director for several national high school orchestras, had spent two summers as a counselor at the National Music Camp in Interlochen, Michigan, and that during his years in the West he had frequently been called upon to act as guest conductor and adjudicator at festivals and contests. Indeed, his was a background that seemed made to order. She promptly outlined her plan to organize an orchestra of young New England musicians between the ages of fifteen and twenty-five, to be chosen by auditions, and asked him if he would take charge of the group and present it in two concerts at next summer's festival.

Mr. Bergethon was young, able, energetic; he liked boys and girls and he liked this plan as outlined, so he agreed to try it. He sent out

hundreds of letters, set dates, organized ten audition boards in ten New Hampshire and Massachusetts towns and cities; he wrote publicity and directions for applicants, made plans whereby the successful applicants could receive the festival music and learn it before they assembled, and made arrangements with the University to open dormitories and dining-rooms and campus facilities to the orchestra members. When, in July, his months of planning and activity brought one hundred successful candidates to Durham and the thermometer tried to match its degrees to their number, Mr. Bergethon knew he had only begun to work on this project. In five days of rehearsal he must turn this young army of orchestral rookies into a crack symphonic outfit.

Even Soloists Are Young

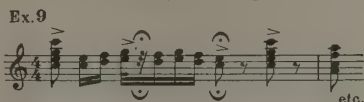
Soloists chosen for both festival performances were also young; Glenn Darwin, baritone, appeared with the orchestra the first day, Jean Tennyson, soprano, the second. And at both concerts American music figured prominently on the program. On the second one there appeared a work of particular significance, for it was written by an American who had loved the New Hampshire woods and had lived and worked in them. Young hands were reverent as they placed the music on the racks, for it had been loaned to them by the composer's widow as a token of her interest in their newly formed orchestra. She was Mrs. Edward MacDowell, and this music from her private collection was her husband's "Indian Suite."

This year the five-day rehearsal period was extended to two weeks; and, as this goes to press, the 1941 New Hampshire Youth Orchestra has finished this strenuous fortnight of work and is filling a series of engagements. The first of these took place on June 26th and was a gala occasion for which the orchestra combined forces with the New Hampshire adult chorus of three hundred voices in presenting Haydn's "Creation" for the seventy-fifth anniversary celebration of the founding of the University of New Hampshire. On July 2nd, the Orchestra will appear before the conference of the National Education Association in Boston; on July 4th and 6th, it will go to Little Boar's Head to give the two Seacoast Festival concerts. For the last two engagements it will, as last year, take chartered busses to Opera Field in the morning (it is twenty miles from the campus), rehearse there *al fresco*, have luncheon and after a rest period go for a swim at adjacent Rye Beach. At five each afternoon it will give a concert and at seven have supper. On July 4th, fireworks will be shown in the evening and will be followed by dancing at the Beach Club. After the concert on the sixth, the majority of the orches-

tra players will pack their instruments, bid one another not a sad farewell but a cheerful "Good-by till next summer;" for it is planned to make the New Hampshire Youth Orchestra a permanent feature of the Seacoast Music Festival.

Thirds in Five Finger Groups

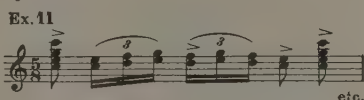
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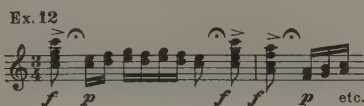
6. And pausing thus:



7. Now, in five-eighth rhythm, so the fourth fingers will not be neglected (good also for that five-eighth rhythm!)



8. Chords fast with a (♩) afterward. Rest at the hold.



9. All thirds in contrary movement.



10. The whole etude in C-sharp major.

11. And do not forget to practice the study "as is"—lightly, brilliantly, *staccato*, *legato*; and if you can beat the metronome mark, so much the better.

Often begin the day's work with the second half (Measures 9-16) left hand alone, practiced in examples 4, 5, 6, 7 and 11.

One of the happy surprises in piano technic comes when, after a long concentrated period of third practice, you return to single note technic; finger groups, scales, passages, seem no problem at all. You say, "Golly! I didn't know I was so good!"

The thirds are responsible. They are the best technical lubricators I know . . . Here's a toast to the wise pianist who knows how to tackle his double note technic, and who *persists* in developing it.

"I have always loved music and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music."—Joseph Jefferson

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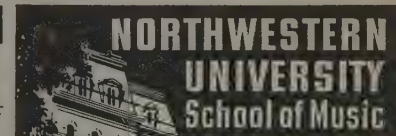
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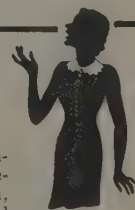
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Edited by
ELIZABETH A. GEST

Patriotic Ideals in Music

By Florence L. Curtiss

"My, we had an interesting meeting to-day. As it is so near July the Fourth, Miss Wells arranged a patriotic program and everybody was in just the right mood for it," said Ruth when she came home from her music club.

"Did you know that *America* was first sung on July the Fourth, by children?" questioned Ruth.

"No, I didn't," replied her mother in surprise.

Opening her notebook Ruth read, "*America* was written in February, 1832 by the Reverend Samuel Francis Smith, D.D. His friend, Dr. Lowell Mason, who introduced singing in the Boston public schools, had just received some song books written in a foreign language. He asked Dr. Smith to select something suitable for children and to translate it, or, if he preferred, to compose something. He wrote a patriotic hymn to fit the tune now known as *America*. In a half hour he wrote on a scrap of paper the words as they now stand. He gave it to Dr. Mason and thought no more of it. He was surprised to hear it rendered with fervor by children at a Fourth of July celebration held that year in Boston. Thus children had the privilege of being the first to sing our national anthem."

"And *Hail Columbia* was written by Judge Joseph Hopkinson, son of Francis Hopkinson, a signer of the Declaration of Independence," added Ruth. "He wrote it for a friend, a theater singer who wanted a song for Independence Day to fit *The President's March*, a tune which had been written to honor President Washington. The words, largely a tribute to President George Washington, were written in 1798, when war with

France was thought to be inevitable. The author wished to arouse a patriotic spirit stressing unity. The song caused a great sensation and his purpose was achieved."

"You know *The National Hymn* beginning, 'God of our fathers whose almighty hand leads forth in splendor all the starry band'? It was written for a Fourth of July celebration which was held at Brandon, Vermont, in 1876, in honor of the adoption of the Declaration of Independence. The words were composed by the Reverend Daniel Roberts, D.D., a famous Civil War Veteran. It suggests God's majesty, acknowledges God's power, places importance on religion in national life and emphasizes trust in God as the surest national defense. It merits its ever increasing popularity," continued Ruth.

"You have learned some little known facts that are very interesting. I am glad that you belong to the club," said Ruth's mother happily.

For further information about these patriotic songs see *The Etude*, March, 1941, page 216.

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Betty's Memory Collection

By Ruby Louise Wheeler

About a dozen young people were gathered on the front porch of Doris Brown's house, waiting for Betty to join them.

"Betty is late," said Doris; "I wonder what she's up to now."

"Something new, I'll warrant," said Marjorie. "I never saw any one have so many good ideas as she has."

"What about her popcorn idea?" teased Dick. "That certainly was a flop!"

"Yes, that was," Helen nodded. "But you must admit that most of her ideas work. You know she made a fine president of our club."

Just then the trim figure of Betty appeared, hurrying toward the group. "What have you got this time?" called Tom, whose voice certainly had a carrying quality.

After everybody said "Hello" Betty announced that she had a new hobby. "You'll agree with me," she said, "that it is good."

"What is it?" they all asked at once.

"Well, you know, last week was my birthday, and Mother gave me a scrapbook for music listening. It is something new and different."

"A scrapbook for listening! I don't get you," exclaimed Tom.

"Well, if you wait a minute, Smartie, I'll explain," she interrupted.

"Yes, it is a scrapbook for listening, and with it Mother got me a box of gummed stamps of different colors, or labels, or whatever you want to call them, and also a package of small pictures of composers." She drew the book from its large envelope.

"What do you do with them?" asked Marjorie.

"Here's what," began Betty. "You select a color for each thing, blue for symphonies, for instance; yellow for piano music, and so on."

"Then what?" asked Georgia, getting interested.

"Or green for operas," suggested Bertie.

"Or pink for chamber music," suggested Doris.

"Yes, but then what?" asked Georgia again.

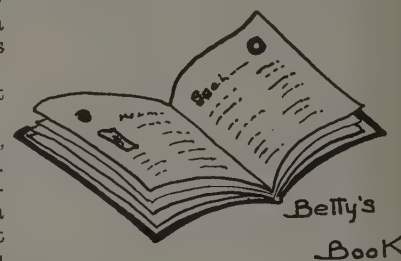
"You listen to good music on the radio, in school, on records, even at the movies, if it is good, and then you put a colored star on the name of the piece and put the composer's picture with it."

"But suppose the composer's picture is not in your package?" asked Helen.

"Oh, but I'm sure it would be, if it is good music, because the package has nearly all the good composers' pictures—dozens of them," explained Betty.

"Well, I declare!" teased Tom. "All that trouble just to listen. I'd rather listen and be done with it."

"I think Betty has something there," said Dick, "and since I'm president of the Music Club, I think we'll discuss it at the next meeting."



"What has it to do with club meetings?" asked Helen.

"I don't see that it has anything," said Georgia.

"I do," said Dick. "We'll have every member keep a book like this; and whoever has the best record at the end of the season, carefully arranged in the book, will get a prize, or something."

Everybody clapped for Dick's idea. "Fine," said Betty, so pleased that her scrapbook idea was a success. "Let's all gather at my house next Sunday afternoon to listen to the radio concert and start our scrapbooks," she added.

"Count me in," said Tom.

"And me," added Marjorie; then one by one they all accepted Betty's impromptu invitation.

"It's a fine way to collect our musical memories, Betty," said Marjorie. "At my lesson, last week, Miss Smith said that the best things to collect are memories. And the hardest of all memories to hold are our musical memories."

T
H
E

P
A
R
A
D
E

Musical Alphabet

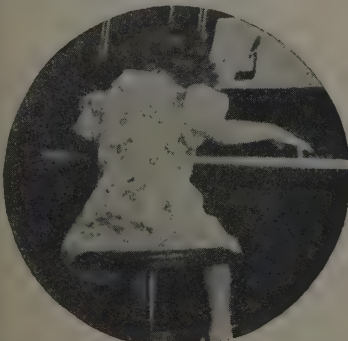
By Stella M. Hadden

A—was a maker of violins, fine;
 B—wrote great symphonies, numbering nine;
 C—was a gypsy, a famous coquette;
 D—in an opera wrote one fine sextette;
 E—is where Handel spent lots of his days;
 F—wrote our folk songs, his name do we praise;
 G—wrote the tune of our sweet *Silent Night*;
 H—wrote of "Joyland", an opera quite light;
 I—in an opera with *Tristan* appears;
 J—is by Godard, and lives through the years;
 K—called our country "the Home of the Brave";
 L—was sent forth, Princess *Elsa* to save;
 M—wrote a *Spinning Song*, so full of glee;
 N—was where Grieg lived, far over the sea;
 O—for his fine "Tales of Hoffmann" was known;
 P—wrote the words of our song *Home, Sweet Home*;
 Q—in Great Britain, an eighth note is named;
 R—a composer-pianist is famed;
 S—wrote *Finlandia*, such tragic fate;
 T—a conductor of orchestras, great;
 U—is the land where the "March King" was born;
 V—is the town where the "Waltz King" saw morn;
 W—wrote an opera about stolen gold;
 X—is Scharwenka's first name, I am told;
 Y—was a Belgian violinist of fame;
 Z—to the birthplace of Schumann lays claim.

A Barnyard Broadcast

By Aletha M. Bonner

Lambkins bleat and donkeys bray,
 Pigs will grunt and horses neigh;
 Chickens cackle, cows will moo,
 Turkeys gobble, pigeons coo
 They all do their best, you see,
 Making farmyard harmony.



Theresa Branigan (Age 4) San Francisco

As usual the Junior Etude contest will be omitted during the months of July and August. It will be resumed in September, when the results of the April contest will be announced.

DEAR JUNIOR ETUDE:

Recently a group of us organized a girl's music club and took for our motto "Music Study Exalts Life." Our dues are twenty-five cents for six months. The next program of our Melody Club is to be a study of American Indian music, when one of our members is to give a talk about some of the Indian Reservations she visited, and a former teacher in one of the government schools will also talk to us on Indian music and art. We will have a number of piano solos and songs, all pertaining to the Indians and their music.

From your friend,

MARY MICHEL,
 Illinois.

Answers to Musical Alphabet:

Amati; Beethoven; Carmen; Donizetti; England; Foster; Gruber; Herbert; Isoldi; Jocelyn; Key; Lohengrin; Mendelssohn; Norway; Offenbach; Paine; Quaver; Rubinstein; Sibellus; Toscanini; United States; Vienna; Wagner; Xavier; Ysaye; Zwickau.

Special Honorable Mention for Junior Etude Check-Up

Mary Elizabeth Long; Vera Preobrajensky; Ann Carnevale; Louis Bonelli; Kathryn Meadows; Rose Mary Pierce; Hilda Anderson; May Belle Matthews; Doris Hemlong; Jack Struman; Mary Douglas; Cathryn O'Donnell; Louise Wood; Mary Jo Shipton; Agnes Patterson; Margaret Gamlin; Philip McMurtrie; Lois Hood; Anita Roberts; Sydney Blain; Robert Bassler; Anna Marie Johnson; George Frankfurt; Geraldine Kahn.

Musical Moments

By Frank Morton

The other day my old friend *MezzoForte* dropped in quite *subito* to see me, and greeted me *con amore* and asked, "How is your piano playing coming along?"

"*Allegro vivace*," I replied.

"Good, *ma* are you *sempre* careful to play *con espressione*?"

"*Sempre, sempre*," I told him.

"And your *tempi*, are they always *moderato*?"

"*Sempre, sempre*," I said again, "*tempo giusto*, except when it is

DEAR JUNIOR ETUDE:

Don't you think I belong to a musical family? My mother plays the piano; my brother sings and also plays the drums; my sister plays the piano, and I play the piano. We take THE ETUDE and like it very much, especially The Junior Etude.

From your friend,

DOROTHY HAMRICK (Age 12),
 North Carolina.



F-CLEF MUSIC CLUB
 St. Thomas, North Dakota

DEAR JUNIOR ETUDE:

We have organized a music club and call it the F-Clef Music Club. We elect new officers every three months and meet every two weeks. I received a prize for punctuality, and the prize was THE ETUDE, and I am taking some pieces from it now, and I very much enjoy being in the club. I am enclosing our kodak picture.

From your friend,

MARGARET MCPHAIL (Age 12)
 North Dakota.

Frank Decides to Try Psychology

By Henrietta Michaelis

"That certainly must be an interesting book," remarked Frank. "You've had your head buried in it for over an hour."

"It is," his big brother George told him. "It's about psychology, and tells how students can get the most results from their studying."

"Maybe it would tell me how to learn to play the piano without practicing," Frank suggested hopefully.

"No, I'm afraid it wouldn't," George laughed. "But I did read in one chapter that the studying or practicing which a student does in the early morning is worth almost twice as much as the same amount done late in the day when the student is tired."

"My piano teacher must have been reading that same book," mused Frank, "because she urged me at my last lesson to get up an hour earlier in the mornings, and to do my practicing before going to school. She said that I'd progress faster than I am doing now."

"According to this book, that would be the correct thing to do," said George. "Why don't you try it?"

"I believe I will," declared Frank. "It would give me more time to play after school."

Sousa

By Rachel Sharpless Spiegel

John Philip Sousa, the great bandmaster, was sitting in a hotel dining-room, his back near the children's dining-room, the door of which someone had left open. Suddenly, my



John Philip Sousa

two little children, a boy and a girl, both set up a terrific howl of distress. Sousa leaped to his feet, waving his napkin frantically toward a waiter, who came on the run. Sousa said something to him; whereupon the waiter closed the dining-room door. When I asked him what Sousa had said, the waiter replied apologetically, "Sousa said he would not have minded so much, if the children had howled in the same key."

Take Care of Your Musical Instrument!

By Nellie G. Allred

Did you ever stop and think that your violin or piano or whatever musical instrument you play is a part of you? It is much more a part of you than the puppy or kitten which is your pet. For into your musical instrument you breathe all your feelings. To it you whisper all your secret hopes and ambitions, fears, sorrows, and joys. And when you play upon it, it tells the world what you have told it. It is a living thing—a vibrant part of your own personality.

You would not mistreat your pet. Neither would you forget it, and neglect to give it food and water.

Then do not forget your musical instrument. Keep it clean. And above all, don't neglect it. Don't let your piano stand unused in the corner, or your violin lay quietly in its case for days.

Your musical instrument needs to be fed, just as your pet does. And its food is your practice. So practice upon it daily. Just as your puppy or kitten wants you to talk to it and play with it every day, so your musical instrument wants you to talk to it, through your practice. It wants you to express yourself upon it—to create. Don't neglect it.

THE COVER FOR THIS MONTH—THE ETUDE is indebted to Lieutenant Charles T. Benter, Director of the United States Naval Band in Washington, for the picture utilized on this issue's front cover of **THE ETUDE**. This is a picture of the ship's band on board the U. S. S. Texas.

The decorative base accompanying this picture was rendered especially for **THE ETUDE** by the Philadelphia artist Verna Evelyn Shaffer.

LITTLE PLAYERS, A Piano Method for Very Young Beginners, by Robert Nolan Kerr—This new method for individual or group instruction combines the rote and note approach to music study. It is intended for children of the first grade who are unable to read, stresses *legato* as the fundamental and all-important touch, and confines its purpose to the acquiring of a good hand position, the location of the notes used, their value, and a familiarity with the fundamental rhythms.

Lengthy and unnecessary explanations are omitted but a preface to the teacher presents the author's own method of procedure which will serve adequately in using the book to best advantage. The first lesson begins with a song, played and sung by the teacher, which places children at their ease and establishes at once the cheerful atmosphere so essential to the success of the lesson period. Various rhythm exercises are presented throughout the book to train the children to feel the flow or pulse which is the life of all music. The pupils listen as the teacher plays, then express the rhythm by bodily movements, swaying from left to right, marching, skipping, or stepping as the music dictates.

The name of Robert Nolan Kerr is well known to music teachers as that of a gifted composer of teaching pieces which appeal to young people, and the melodies making up the "pieces" in this piano instruction book are in the best style of this successful composer. All are complete with words which add to the interest and the book is attractively illustrated.

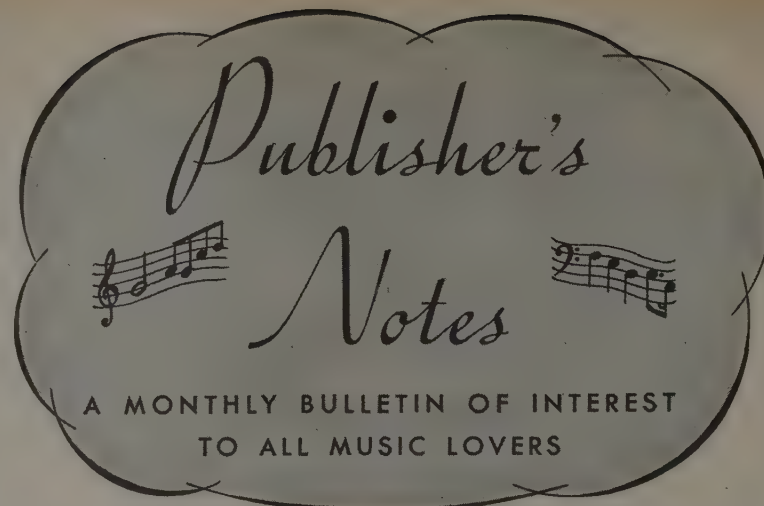
All teachers specializing in beginning materials will want a reference copy of this new work, which is offered now at the special advance of publication cash price of 20 cents, postpaid.

SYMPHONIC SKELETON SCORES—A Listener's Guide for Radio, Record and Concert, by Violet Katzner

No. 6—Symphony in G Minor... Mozart
The astonishing success of the first four of these **SYMPHONIC SKELETON SCORES** has encouraged the publishers to add a fifth and a sixth to the series. The fifth has just been published and the sixth will be Mozart's melodious and gracious Symphony in G Minor, that enduring favorite with concert audiences the world over.

In preparing this series for the use of the listener in the home and in the concert hall, Miss Katzner has first analyzed the work at hand with regard to its form, themes, repetitions, etc. The music itself is then studied, by means of the melody line only. The entire work is thus represented and special care is taken to point out, along with the melody, the instrument or instruments which carry it, so that the listener can easily associate the two. Every change of tempo is noted in its proper place and, in fact, every detail important to the listener's enjoyment is covered. Two pages of prefatory matter discuss the general symphonic form.

There are no better guides to the appreciation and understanding of the



great orchestral works than these as edited by Violet Katzner. For the concert goer and the listener in the home, they are proving invaluable. The works already issued in this form are:

No. 1—Symphony No. 5 in C Minor—Beethoven

No. 2—Symphony No. 6 in B Minor—Tchaikowsky

No. 3—Symphony in D Minor—Franck

No. 4—Symphony No. 1 in C Minor—Brahms

No. 5—Symphony in B Minor (Unfinished)—Schubert

The price of these published scores is 35 cents each. However, a single copy of the forthcoming one, Mozart's Symphony in G Minor, may be ordered at the advance of publication price of 25 cents, postpaid.

will be made upon the transportation facilities of our country. These transportation facilities always are taxed in the early Fall when vacationists are returning homeward, students and faculty members are traveling toward the educational institutions where they must be for the Fall semester, business representatives are getting out to promote things as the Summer lethargy is being shaken off, and as a result of these extra transportation problems plus sudden rushes upon production sources there always have been inevitable delays in the filling of orders for supplies in many professional and business fields.

This year there will be the added stress of defense programs pull upon paper mills, printers, and the transportation facilities of our country to affect delivery

leisure and carrying it over into next season with no need for making any returns of unused music nor settlement for any kept until the end of the year or the end of next season's teaching.

THE ETUDE'S ANNUAL SUMMER BARGAIN OFFER—To introduce **THE ETUDE** to those not familiar with our fine, new, streamlined music magazine, we are offering three summer numbers—June, July and August—for only 35¢. In Canada, add 10¢ to cover postage. Tell your friends about this offer.

Many music teachers take advantage of this trial offer to keep up the interest of their pupils during the summer vacation period. With the fine music contained in each issue and the excellent articles and features as collateral reading, there is no substitute for **THE ETUDE MUSIC MAGAZINE**.

This bargain offer of three numbers for 35¢ expires August 31, 1941.

MY PIANO BOOK, by Ada Richter—Most teachers have felt the need of a work which will serve as a suitable connecting link between the kindergarten book and



the normal first piano book for the juvenile who is not quite matured enough to cope with the problems found in the first piano method.

This work, based entirely upon the author's broad and successful teaching experience with little tots makes use of familiar melodies in their application to some pertinent technical problems.

The lessons progress very easily from five finger position studies to more advanced work, as the book unfolds.

Pieces commemorating the holiday seasons from September on, fall in their regular seasonal sequence.

Nine short studies, purely technical in character, have been placed in the end of the book, with specific instructions as to where they are to be introduced.

A dictionary of musical terms and a quiz, intended to solidify some of the principles covered in the various lessons, have been included.

A single copy of this work may be ordered in advance of publication at the special cash price of 25 cents, postpaid.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, For Piano, by Clarence Kohlmann—With the constantly growing demand for piano music adapted to church uses, it is necessary every so often to bring out a new album for this purpose. This new one by Clarence Kohlmann will, we believe, be unique in its field since it will be one of the few available piano collections made up exclusively of hymn transcriptions.

These arrangements of twenty favorite hymns are adaptable to both church and concert uses. They have that touch of brilliance for which the arranger is noted. At the same time, however, they reflect his regard for their true religious spirit so that their original quality is retained throughout. In difficulty they will be between third and fourth grades.

Clarence Kohlmann has for some years been official organist at the enormous auditorium in Ocean Grove, N. J., home of some of the greatest religious meetings each summer in America. His experience in these services alone, to say nothing of his other activities, has provided the unique background necessary

Advance of Publication Offers

JULY 1941

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's Own Book of Great Musicians—Sousa.....Tapper .10

Concert Transcriptions of Favorite Hymns—Piano.....Kohlmann .40

Lawrence Keating's Junior Choir Book.... .25

Let's Stay Well—Children's Songs.....Borie and Richter .50

Little Players—Piano Method.....Kerr .20

My Piano Book.....Richter .25

Nutcracker Suite—Tchaikowsky—A Story with Music for Piano.....Richter .25

Once-Upon-a-Time Stories of the Great Masters—Easy Piano Collection.....Robinson .40

Symphonic Skeleton Scores—Katzner

No. 6—Symphony in G Minor....Mozart .25

IT IS IMPORTANT THIS YEAR TO LOOK AHEAD WISELY—There will be more money in circulation next Fall due to the added number of workers employed through the National Defense Program, and as always has been demonstrated, American parents in their spending will not forget including those things which mean special advantages for their children.

Music teachers of the various communities throughout the country in now contemplating the prospects for student enrollment next Fall should see not only the advantages that prosperity in the average American home will mean to them but also should see the problems which existing conditions next Fall may present to them. With the leaders of our country driving for production in essential defense industries unusual demands

of music supplies. The music teacher, therefore, at this time will do well to obtain music supplies now in anticipation of next season's opening weeks. Fortunately the music teacher need not make any outlay of money at this time in order to get music on hand for the next season. Under the "On Sale" plan of the Theodore Presser Co. packages of music may be secured now by examination privileges and the right to return any unused music. All that is necessary is to write to the Theodore Presser Co. stating that a selection of music is desired, indicating the approximate number of pupils anticipated in each grade and stating something of the types and classifications of music wanted.

Just state that it is an "Early Order" for next season, thus insuring the opportunity of examining the music at

to the preparation of such a book as this, and we predict its outstanding success.

Glancing down the contents list one finds such familiar and favorite hymns as *Sun of My Soul*; *Onward, Christian Soldiers*; *Stand Up, Stand Up for Jesus*; *I Need Thee Every Hour*; *Day Is Dying in the West*; *All Hail the Power of Jesus' Name*, etc.

Until the time of its publication, a single copy of CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS may be ordered at the advance of publication cash price of 40 cents postpaid. Copyright restrictions limit the sale of this book to the U. S. A. and Its Possessions.

LET'S STAY WELL!—*Songs of Good Health for School and Home*, by Lysbeth Boyd Borie and Ada Richter—Much has been written of the singing method of learning. Its value has been recognized and approved by educators for many years. How lucky our mothers and the members of their generation who learned the flames of the states and their capitals in rhyme and can sing them to this day without hesitation. The familiar musical jingle set to the letters of the alphabet has no doubt helped many a struggling youngster to remember his ABC's.

Children remember the things that give them the greatest pleasure. Invariably they forget to put on their rubbers but never, by any chance, do they forget the promised piece of candy after meals. Singing is one of these fundamental pleasures that children thoroughly enjoy.

Recognizing these fundamental truths, the authors of this book present, in easy form, songs that will create strong and lasting health habits. The various phases of health instruction all come in for their share of attention, as is indicated by the titles of some of the songs: *Sunshine Line*; *Thank You, Mrs. Cow!*; *Sleep-a-lot Land*; *Tooth Brush Drill*; *Chew Chew Train*; *Hey! Back Up!*; and so forth. Most of the fourteen songs are short, with extra verses under the same melody line. The vocal range suits the juvenile voice, while all of the piano accompaniments are very simple. Distinctive drawings illustrating the text add substantially to the appeal of the book.

Place your order now for a single copy in order to avail yourself of the low advance of publication cash price of 50 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—SOUSA, by Thomas Tapper—The *Child's Own Book of Great Musicians* series, which is well established with many teachers of music as a fine incentive for child music pupils, has reached beyond the old master composers and in the last year or so there have been added some composers whose lives extended into the present era.

A composer in this classification who soon will be covered by a new addition to the series is the late beloved John Philip Sousa, who in his lifetime was hailed as the "March King," who received many honors from government heads here and abroad, who was accorded the rank of Lieutenant Commander, U. S. N. when serving at the Great Lakes Naval Training Station during the World War, who brought in person to the American public perhaps more musical enjoyment than any other one man, and who gave to his time and to posterity following the great-

est patriotic march ever written—THE STARS AND STRIPES FOREVER—and numerous other stirring marches which in the United States and in countries across the seas are felt to be more typically American than the music of any other composer who bore or who bears citizenship in the United States of America.

It is the story of such a man whose marches they love that young music pupils will have the opportunity to read in this forthcoming *Child's Own Book*, and along with that story will be the usual *Child's Own Book* feature of cut-out pictures to be pasted in provided spaces in the pages of the booklet and, of course, the other feature of the *Child's Own Book* series is the needle and silk cord enabling the child to bind the book and make it his very own.

Books previously issued in Tapper's *Child's Own Book of Great Musicians* series number 20 on as many different composers, and are priced at 20 cents each. The forthcoming *Child's Own Book* on Sousa now bears an advance of publication postpaid price of 10 cents, at which price before publication anyone may place an order for a single copy, delivery to be made as soon as the book is published.

NUTCRACKER SUITE by Tchaikowsky, *A Story with Music for Piano, Arranged by Ada Richter*—The great Russian master, Tchaikowsky, is best loved for the inspirational flow of melody which characterizes all of his works, from the children's pieces, to the immortal symphonies.

Increasing in popularity since the time of publication and made more familiar to a wider musical circle by the numbers portrayed in Walt Disney's screen success, "Fantasia," the music of the *Nutcracker Suite* is truly regarded as one of Tchaikowsky's most imaginative and spontaneous musical efforts.

Tchaikowsky was so intrigued with the fairy tale, *The Nutcracker of Nuremberg*, that he decided to make a musical setting in ballet form of the characters from this story. The story depicts the adventures of Mary and the Nutcracker, a puppet who has come to life and wanders with Mary through the Forest of Christmas Trees on Christmas Eve, to see a pageant given by toys and dolls who also have come to life.

Ada Richter has conceived this work as a piano solo arrangement with a description of this fascinating journey of the characters synchronized with the different musical numbers of the suite. All of the original numbers of the Tchaikowsky music have been included: the *Overture*, *March*, *Dance of the Candy Fairy*, *Russian Dance*, *Arabian Dance*, *Chinese Dance*, *Dance of the Reed Pipes*, and *Waltz of the Flowers*. A portrait of Tchaikowsky and appropriate drawings of the various characters will be included with the musical numbers, which will range from the second to the early third in grade of difficulty.

In addition to individual use, this suite will make a most attractive recital number with the following possibilities: First, the story told by a teacher or child, with pieces played by different pupils. Second, dramatized speaking parts taken from the text, employing either puppets or children, with the Narrator for descriptive parts, thus providing a good opportunity to combine a class in expression

with a class in music. Third, the story dramatized in pantomime with the Narrator for descriptive parts. Fourth, a series of tableaux made from cardboard or wood, to be shown from an impromptu stage with a curtain raised and lowered after each number is played by the pupils.

An order for a single copy of this work may now be placed at the advance of publication price of 25 cents cash, postpaid.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, *For Young Pianists*, by Grace Elizabeth Robinson—This compilation of easily arranged works of the great music masters stimulates the interest of the young pianist in the compositions and lives of these classic composers.

Its purpose is to teach, from an appreciative basis something of the following compositions: Beethoven—*Pastoral*, *Turkish March*, and a short excerpt of *Moonlight Sonata*; Handel—*Water Music*, *Intermezzo*, and *The Jolly Blacksmith*; Bach—*My Heart Ever Faithful*, *Minuet*, and *Polonaise*; Mozart—*Theme from a Sonata*, *Minuet*, and *Alleluia*; Haydn—*Andante* from the "Surprise" Symphony and *Theme from a "String Quartet"*; Schubert—*Hark! Hark! the Lark!*, *Hedge Roses*, *Marche Militaire*, and *Intermezzo* from "Rosamunde"; Mendelssohn—*Nocturne*, *Consolation*, and *Children's Piece*; Chopin—*Valse Brillante*, *The Maiden's Wish*, *Theme from the "Minute" Waltz*, and "Butterfly" Etude; Schumann—*Soldiers' March*, *The Happy Farmer*, and *Hunting Song*; Brahms—*Cradle Song*, *Favorite Waltz* and *Theme from "Symphony No. 1"*; Wagner—*Wedding March* from "Lohengrin" and *Pilgrims' Chorus* from "Tannhäuser"; Verdi—*Minuetto*, *Anvil Chorus* from "Trovatore" and *Triumphal March* from "Aida." Pictures of the composers accompany the interesting, though simply told stories about them or their compositions and the melodies have been arranged to meet the pianistic abilities of pupils in grades 1 to 1½. The book includes approximately 36 compositions.

There is still time during the current month to place an order for a single copy of this publication at the special advance of publication price of 40 cents a copy, postpaid.

LAWRENCE KEATING'S JUNIOR CHOIR BOOK—In these busy times when so much responsibility in the church service falls upon the junior choir, there is a steadily growing demand for collections of music especially adapted to such needs. With this in mind, Mr. Keating has compiled, composed, and arranged this excellent new collection. The numbers, all in easy two-part form, have been prepared with special consideration for voice ranges, rhythms, etc., and have been chosen for their excellent musical worth. About forty numbers are included, many of which are adaptations from the classics. A large number, however, are Mr. Keating's own compositions. Throughout the book, in addition to some lovely new texts by Elsie Duncan Yale, there will be found a number of familiar verses.

Among the composers represented in LAWRENCE KEATING'S JUNIOR CHOIR BOOK are: Schubert, Tchaikowsky, Mendelssohn, Dvořák, Gluck, Brahms, Beethoven, Sibelius, and Handel. The compiler's original works include: *The Sunlight of the Lord*; *The Glorious Giver We Praise*; *The Lamp of His Mercy*; *When I Survey the Wondrous Cross*; *Lift Up Your Heads, O Ye Gates!*; *The Beatitudes*; *The Garden of God*; *To Bethlehem*; and *Chimes of Easter Day*.

Lawrence Keating's success in the field of church music is well established, as those familiar with his Christmas and Easter cantatas will agree. In going through this book one again notes the skillful arrangements so characteristic of this gentleman's work.

You may order a single copy of this book now at the advance of publication cash price of 25 cents postpaid, delivery to be made upon publication. The sale of this collection, however, due to copyright restrictions, is limited to the U. S. A. and Its Possessions.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—This month our Publishing Department plans to present a work that many readers have ordered in advance of publication. Since the *Skeleton Scores* of the four symphonies first published in this series were released—Symphony No. 5 in C Minor (Beethoven); Symphony No. 6 in B Minor (Tchaikowsky); Symphony in D Minor (Franck); and Symphony No. 1 in C Minor (Brahms)—there has been a general demand for the addition of other standard symphonies to the series. Of course, those ordering copies of this new work, and the Symphony in G Minor (Mozart) now being offered in advance of publication, have known from the previously published *Symphonic Skeleton Scores* what to expect in these new works. The following mentioned *Symphonic Skeleton Score* is now ready for delivery to advance subscribers and, in accordance with our customary policy, the special advance of publication price is hereby withdrawn. Copies for immediate delivery now may be ordered from your local dealer or from the publisher.

Symphony in B Minor (Unfinished) by Franz Schubert is Number 5 in the series of *Symphonic Skeleton Scores* edited and annotated by Violet Katzner. It shows the melodic line of the entire symphony with the designation of each instrument or instrument family where that instrument or group participates. A mere acquaintance with the rudiments of music is all that is needed with one of these scores to follow the entire performance intelligently and with enhanced enjoyment. A novel and helpful guide for radio listeners, concert goers, for use with the home playing of recordings, and for music students. Price, 35 cents.

ETUDE FRIENDS BEWARE OF FRAUD MAGAZINE AGENTS—In nearly every mail comes a complaint from one of our musical friends who has paid good money for a subscription to THE ETUDE and has failed to receive any copies. The reason—the money was collected by a swindler and the order never reached this office. Sign no contracts until you carefully read them. Agents are not permitted to change the wording of contracts. Take no stranger's word for anything. Beware of cut rates, so-called college boys working for scholarships, ex-service men with sob-sister stories and seemingly plausible schemes to influence the public to subscribe. Convince yourself of the responsibility of the canvasser before paying any money and if in doubt, take his name and address, send the full amount of the



subscription to us and we will see that the man is given credit for the subscription if he is entitled to it. Help us to protect you.

CHANGE OF ADDRESS—When changing your address, we should have at least four weeks advance notice so that any change can be recorded and made effective with the next issue. Always give your old address as well as the new. We are here to give you good service and will appreciate prompt advice of any address change.

SECURE FINE MERCHANDISE WITH VERY LITTLE EFFORT AND NO CASH OUTLAY—The ETUDE offers many useful, as well as ornamental pieces of merchandise in return for securing orders for THE ETUDE MUSIC MAGAZINE. The following are a few selected items from our catalog:

Flashlight: Here is a Flashlight that will give good service for a long time. It is all metal, has a chromium finish and comes complete with bulb and battery. A surprise gift for boys—a practical present for grown-ups. Awarded for securing two subscriptions.

Casserole: This smart Casserole will add to the attractiveness of any table, make its contents more appealing and appetizing. The footed frame and heavy metal handles are finished in easy-to-keep-clean-and-bright chromium. The removable lining is genuine heat-resisting Pyrex, 8" in diameter, as is the cover which is attractively etched. Capacity 3 pints. Your reward for securing four subscriptions.

Comb and Brush Kit: A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing one subscription (Not your own).

Chopper: A very practical kitchen utensil. This Keystone Chopper will grind any kind of meat, raw or cooked; all kinds of vegetables—coarse or fine. It is easy to operate; easy to clean. Complete with three cutting plates. Your reward for securing two subscriptions.

Correspondence Case: This handy Correspondence Case has a sturdy leatherette binding and includes a pad of writing paper, calendar, envelope pocket and pencil or pen holder. Closed, it measures 6" x 8½". Awarded for securing one subscription (Not your own).

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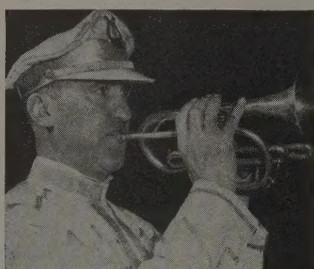
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Next Month

AUGUST ETUDE HIGH LIGHTS

Midsummer features, light and serious, to delight all interested in music.



MERLE EVANS

A SYMPHONY IN SAWDUST

Merle Evans started life with a great ideal. He wanted to bring great music masterpieces to the millions. His "break" came when he was made conductor of the Bar-num and Bailey-Ringling Brothers circus band and insisted upon playing overtures by Beethoven, Mozart, Rossini, and Wagner, face to face with the greatest audiences ever reached. You will revel in this colorful article by the "Will Rogers" of circuses, who tells how the "Ringling Brothers Concert Company" grew into "The Greatest Show on Earth."

ARTUR SCHNABEL ON "THE QUALITIES A PIANIST MUST POSSESS"

In direct contrast to the picturesque Merle Evans article is the serious and instructive article by the great teacher of virtuosi, Artur Schnabel, who gives every student of the piano something to think about.

THE FATHER OF VIENNESE COMIC OPERA

No, it was not Johann Strauss but Franz von Suppé, the best known of all Dalmatian composers. His life was a gay and happy one, and he contributed in starting a movement which has brought romance and merriment to all nations with such compositions as "Fatinitza," "Poet and Peasant" and other works.

"HOW DO THEY EVER LEARN TO SING THESE THINGS?"

Thus we heard a bejeweled matron ask at the Metropolitan Opera House. Learning an opera role is a "ticklish" business, and a good coach is worth all he costs a singer. The "timing" of the cues, the instantaneous attack, the tradition, the gestures, the expression, all worked to a point so that it seems natural and not contrived. Great guns, what a job! The famous Metropolitan Opera House conductor, Wilfrid Pelletier, tells, in the August Etude, how all this is done.

WHY THOMAS JEFFERSON LOVED MUSIC

Our colonial and revolutionary leaders were often men of keen artistic appreciation. Those who have followed the career of Thomas Jefferson, third President of the United States, from Williamsburg, Virginia, to Philadelphia, Washington, and finally to his beautiful home at Monticello, know that "the father of American democracy" was a man of exquisite taste and one of the most cultured gentlemen of his time. Arthur S. Garbett, formerly assistant editor of THE ETUDE, tells why Jefferson frequently turned aside from statecraft to music.

* * * * *

The August music is just the kind to put zest and interest into the midsummer season and make our readers look forward to a remarkably active fall.

The World of Music (Continued from Page 433)

THE WORKMEN'S CIRCLE MANDOLIN ORCHESTRA, under the direction of Luigi Paparello, gave its first concert in Town Hall, New York City, early in May. Assisting artists were Rosemarie Brancato, soprano, and Homo Freierman, mandolinist, and concert master of the organization.

FREDERICK E. HAHN, Director of the Zeckwer-Hahn Philadelphia Musical Academy and well known American violinist, received the degree of Doctor of Music from the Curtis Institute at the Commencement of that institute on May 3rd. Dr. Hahn was born in New York City, March 23rd, 1869. He studied violin with his father and later attended the Leipzig Conservatory of Music, from which he was graduated in 1890, winning first prize for violin playing. He became a first violinist with the Boston Symphony Orchestra and was head of the Hahn String Quartet for twenty-five years. In 1902 he founded the Hahn Conservatory of Music, and in 1917 he became president and director of the Zeckwer-Hahn Philadelphia Musical Academy, one of the oldest conservatories in America. He is the author of "Practical Violin Study" and many compositions for violin.

STANLEY CHAPPLE has recently been appointed to the faculty of the Peabody Conservatory of Music, in Baltimore, Maryland, as conductor of the Conservatory Orchestra and Chorus and as teacher of the Conducting Classes. The many friends of the Peabody Institute will be happy to know that \$116,350 was raised by public subscription in the recent campaign for a five-year sustaining fund.

DR. FRANCIS L. YORK, one of the ablest of American educators, celebrated his 80th birthday in Detroit in May, at the Detroit Institute of Musical Art, with a luncheon attended by several score leading Detroit musicians. Eighty years find Dr. York an amazingly young man, taking an active daily part in all the affairs of his Conservatory, with a happiness and blitheness of spirit that is extraordinary. After graduating from the University of Michigan in 1882, he studied with Calvin B. Cady and later with Guilman in Paris, appearing as a recital organist at the Expositions in Buffalo and St. Louis. He is the author of many important educational works.

RICHARD FRANKO GOLDMAN, son of Dr. Edwin Franko Goldman, only recently completed another composition for band, *A Sentimental Journey*, which received its première at the first concert of the famous Goldman Band in New York City's Central Park on June 19th. Roy Harris' first work for band, *Cimarron*, was also given its first New York performance by the same organization.

DR. ERNEST WILLIAMS of the Ernest Williams School of Music in Brooklyn and the Summer Music Camp at Saugerties, New York, has announced the appointment of Albert Edmund Brown, Mus.D. well known American music educator and first president of the Eastern Music Educators conference as Director of Public Relations for the school and camp.

THE CURTIS INSTITUTE OF MUSIC, at its eighth annual commencement in May, gave the Curtis Award of one hundred dollars to Robert Grooters, baritone, a pupil of Emilio de Gogorza.

MANFRED MALKIN, concert pianist, and Marion Bergman, soprano, were featured artists at the sixteenth annual Concert Dinner of the New York Associated Music Teachers League held at the King Edward Hotel in New York City, this spring.

THE "OLDEST BOY CHOIR IN AMERICA" is reported to be that of St. James Church in Philadelphia, and throughout the years it has given inspiration and enjoyment to thousands of people in no way connected with the church.

THE LEAGUE OF COMPOSERS, for its nineteenth season in 1941-42, announces the commissioning of three chamber operas, the presentation of two evenings of film music by leading contemporary American and European composers, and the establishment of branches in key cities throughout the country to develop local programs of contemporary music. Over fifteen universities and music schools are to be outlets for the commissioned works.

THOMAS WHITNEY SURETTE, well known lecturer and author, died in Concord, Massachusetts, on May 21st, at the age of seventy-nine. Mr. Surette was at one time director of music at the Cleveland Museum of Art and at Bryn Mawr College. Formerly he had been a staff lecturer at Oxford University. Later, he founded the Summer School of Music in Concord, Massachusetts.

STEPHEN SUMNER TOWNSEND, Professor of Voice at the Boston University College of Music for ten years, died at his home in Boston on April 29th. Mr. Townsend conducted the Friends of Music Chorus in New York City, also for ten years.

MADAME JULIA CLAUSSEN, former contralto and mezzo-soprano of the Metropolitan Opera Company, died in Stockholm, Sweden, early in May. She had been teaching music and appearing in opera in her native land.

GIACOMO MINKOWSKI, composer and teacher of music, died at the Bretton Hall Hotel in New York City on May 6th. He was sixty-nine years of age. For many years he conducted classes in voice training in his Carnegie Hall studio.

HOWARD E. JOHNSON, composer and writer of song lyrics, died at the age of fifty-three in the Park West Hospital, New York City, early in May. Among his best known lyrics are *When the Moon Comes Over the Mountain* and *Ireland Must Be Heaven*.

JACQUES GAILLARD, well known Belgian violoncellist, died recently at the age of sixty-six in Belgium, it was announced through the "Free Belgian" news service in London.

JAMES CHARLES BRADFORD, musical film expert, died at his home in Neponsit, Queens, New York, on May 11th. As owner of one of the largest libraries of filmed music in existence, Mr. Bradford was considered the key man in furnishing musical scores for motion pictures.

Notable PIPE ORGAN COLLECTIONS Which Every Organist Will Enjoy Owning

THE LITURGICAL YEAR

By Johann Sebastian Bach
Forty-five Organ Chorals
Edited by Albert Riemenschneider

This is without question the finest collection of the great Bach Organ Chorals available. With scholarly annotations by that Bach authority, Albert Riemenschneider, it holds a high and respected place with interpreters of the Master everywhere.

The *Liturgical Year* contains forty-five of the favorite chorals. Each is preceded by the arrangement for voices of the same work, and each is accompanied by the editor's suggestions for the most effective interpretation.

This album is aptly named, for it amply provides music intended by the Master for use at the New Year, Passiontide, Easter, The Day of Pentecost, Thanksgiving, Ascension Day, Christmas, etc.

Price, \$2.25

THE CHIMES AND HARP IN ORGAN PLAYING

By Gordon Balch Nevin

This book, prepared by Gordon Balch Nevin, fills a long felt need. It contains ten beautiful numbers, five of which bring the chimes into play, and five with special emphasis on the harp. Illuminating discussions of these special stops, also included, throw new light on their uses and possibilities.

Among the compositions in the book are arrangements from *Grieg*, *Thomé*, *Chopin*, *Liadov*, *Gounod*, *Liszt*, and *Frantz*.

Price, \$1.25

THIRTY OFFERTORIES

Edited by James H. Rogers

Here is an admirable collection of pieces suitable for the offertory. The thirty numbers in this collection have been selected for their meditative qualities, and organists will find some most appealing works among them.

Included in the book are Debussy's lovely *Romance*; Gounod's *Hymn to Saint Cecilia*; a charming *Artoso* by Delibes; d'Indy's fine *Introduction to the First Act of "Pervae"*; Rheinberger's *Canzonetta in A flat*; Strauss' exquisite *Reverie*; and Saint-Saëns' *The Nightingale* and *the Rose*. There are in addition, two pages of biographical information.

Price, \$2.00

THIRTY POSTLUDES

Edited by William C. Carl

The available Postlude material for organ is surprisingly limited. For that reason, Dr. Carl, in assembling this splendid volume, has done lasting service to organists. For here, under one cover, are thirty noble and fine compositions from England, Belgium, France, Denmark, and other countries, all chosen for their superior qualities. Works by Beethoven, Calkin, Chauvet, Smart, Lemmens, Gullmant, and Loret are among the excellent things revealed by the contents list. Two pages of biographical data give the book added value.

Price, \$2.00

THIRTY PRELUDES

Edited by H. Clough-Leighton

Here is a collection of genuine value. Compiled by an outstanding musician, it reflects the utmost care and thought. However, a notable success has been achieved, and the widespread usage of the book has many times justified the effort of assembling it.

Among the composers represented in this fine album are Rudolf Bohl, Marco Enrico Bossi, Joseph Callaerts, H. M. Higgs, J. Guy Ropartz, and Fernand de la Tombelle. A number of biographical sketches give added interest to the book.

Price, \$2.00

THIRTY TRANSCRIPTIONS

Edited by Gordon Balch Nevin

A useful album for organists. Containing only transcriptions, it includes many not usually found in collections. The editing throughout is the work of a distinguished American musician, and its varied contents recommend it for many uses. Among its pages will be found Fauré's placid song, *Agnus Dei*, in an exemplary adaptation; the novel *Andante Commodo* by Denmark's gifted Finn Henriques; the *Prelude to Act Three* from Kistler's opera, "Kunihild"; Simonetti's graceful *Madrigale*; and the fine *Prelude in C sharp Minor* by Voderliniski.

Price, \$2.00

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KEEP CLOSE TO GOD!

By André Vaneuf

Price, 50 cents

VOICE *Fervently*

PIANO

Keep close to

God! Thus ev-er more un-fold-ing... Life's high-est pur- pose from the great un-

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By Alfred Wooler

Price, 50 cents

Andante *mp con espress.*

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My life is but a

weav-ing Be-tween my God and me

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O COME TO MY HEART, LORD JESUS

By Paul Ambrose

Price, 50 cents

Thou didst leave Thy throne, and Thy king-ly crown When Thou

cam-est to earth for me, But in Beth-le-hem's home was there

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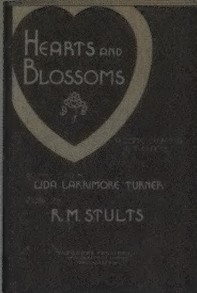
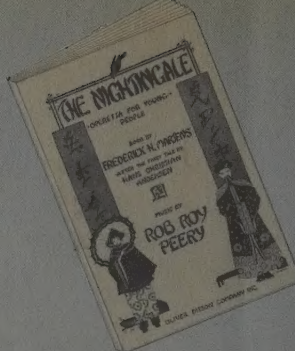
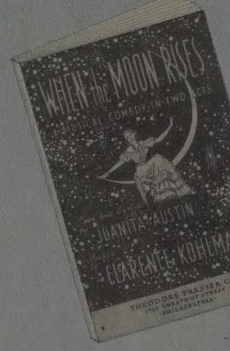
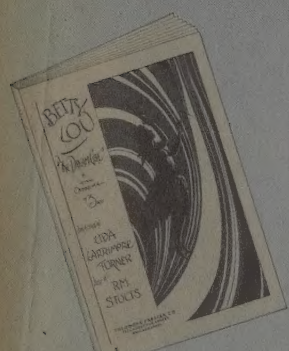
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We Bless Thee for Thy Peace, O God.	E. S. Hosmer	.50
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OPERETTAS

FOR JUVENILE AND ADULT GROUPS



BETTY LOU (The Dream Girl)

Book and Lyrics by Lida Larimore Turner

Music by R. M. Stults Vocal Score, \$1.00
Here is one of the most popular operettas for amateur society and high school groups. The lively book has been matched with some gay, catchy tunes. A large or small mixed chorus can be used, as conditions dictate, and the solo parts require two sopranos, two mezzo-sopranos, two altos, two tenors, two baritones, and one bass. There is also one male part which requires no singing, and but one stage set is needed for the three acts.

Betty Lou, of the impoverished Fendletons, is constantly forced to evade her detesting step-mother's suggestions of a wealthy but otherwise empty marriage. However, finances do persist, and something must be done. A member of the family evolves a plan whereby much publicity will be centered on some antiques lately acquired from a neighboring estate. An impostor, feigning interest in Betty Lou, arrives. But she, suspecting his motives, disguises herself as a child and manages to foil his attempts at burglary. By so doing, she manages to recoup the family fortune. At the same time a real romance blooms for Betty Lou, and the operetta ends amid general celebration. Time of Performance, Two Hours.

Orchestration may be Procured on Rental

HEARTS AND BLOSSOMS

Book and Lyrics by Lida Larimore Turner

Music by R. M. Stults Vocal Score, \$1.00; Stage Guide, \$1.00
A constant best-seller, this comic operetta continues a staunch favorite. Performances everywhere bring in the unvarying report of "Success!" The eight solo parts are for one soprano, two mezzo-sopranos, one contralto, one tenor, and three baritones. There are also parts for two females and two males which require speaking only. A mixed chorus is needed and the solo parts are within a reasonable voice range. Only one stage set required for the two acts.

The superstitious Mrs. Manning, with her daughters, June and Marie, is a guest at Sunset Lodge. But, to quell June's romance with a poor but promising young lawyer, she determines to leave. A dream, purpose, concocted by a fellow guest, deters her, however, for she wishes to see its fulfillment. Now arriving for the season a new young man is attracted to Marie, but the interfering mother again makes difficulties. The plot thereafter buzzes with confusion and romance, not the least important of which is that of Malindy and Samson, the colored servants. By the end of Act Two, however, all is well.

Orchestration may be Procured on Rental

THE GHOST OF LOLLYPOP BAY

Libretto by Charles O. Roos and Juanita Roos

Music by Charles Wakefield Cadman Vocal Score, \$1.50
One usually associates the name of Charles Wakefield Cadman with recital songs and concert piano music. But he has composed with equal success for the stage in both grand and light operatic forms, and among the most popular of these is the one mentioned here.

The Ghost of Lollipop Bay is well adapted to high school use. The two acts require but one stage set—that of a summer school camp. The music is for mixed voices and is especially singable. There are five solo parts for female voices and four for male voices. There is also one male speaking part.

Opposite Miss Steel's summer school for girls on Lollipop Bay, is Professor Flint's school for boys. In the midst of a visit from the young men, Miss Steel's camp is thrown into disorder with the appearance of a ghost, who turns out to be the colored maid in disguise. The idea, for special reasons, appeals to the girls, with the result that three ghosts finally hold forth. After much confusion the mysteries are solved and, to everyone's astonishment, Professor Flint and Miss Steel announce that, as Professor and Mrs. Flint, they will merge and operate their schools as one institution. Time of Performance, Two Hours.

Orchestration may be Procured on Rental

PENITENT PIRATES

Book by Alice Monroe Foster

Lyrics and Music by Paul Bliss Vocal Score, \$1.00
Paul Bliss is counted among America's most successful operetta composers. His achievements in this field have been notable. Penitent Pirates, one of the composer's most outstanding works, is written for unison chorus, with individual parts also, for six girls and six boys. The music is in Mr. Bliss' familiar ingratiating style, and the staging for the two acts is simple.

A group of Gotham's fashionable young ladies rebel their parents' restrictions. So what do they do but seek independence on an uninhabited island. With no food available, however, they see their mistake. A band of pirates again claim the desperate girls as brides. But, in the resultant chaos, one girl suddenly discovers her captor to be a disguised New York friend. The other pirates are soon recognized as friends who have come to take the repenting young women home. Time of Performance, One and One-Half Hours.

SNOW WHITE AND THE SEVEN DWARFS

By Clara Louise Burnham and George F. Root Vocal Score, 75 cents
A steady best seller, this musical version of a familiar tale continues a popular favorite. The story is, of course, the beloved one from Grimm's Fairy Tales, and the action involves four attractive scenes. In addition to the numerous parts and choruses for children, there are parts each for soprano, mezzo-soprano, tenor, and bass. The costumes should present no problems, and the music is catchy and tuneful throughout. Time of Performance, Two Hours.

WHEN THE MOON RISES

Book and Lyrics by Juanita Austin

Music by Clarence Kohlmann Vocal Score, \$1.00
Operetta which has had special success with amateur groups. There are solo parts for two sopranos, one mezzo-soprano, one alto, three tenors, and two baritones. The catchy, tuneful choruses are for mixed voices, and there is also opportunity for a mixed quartet. Three speaking parts and several singing parts, and for men, complete the list of characters. Only one stage set, the grounds of a summer hotel, is required for the two acts and three scenes.

The amusing plot involves the guests at Cedarglades, a New England resort. Among them is Jon Tarko, a gypsy, who has dieried his people for a musical career. It so happens that his tribe is encamped near the hotel, and when Carla, his gypsy sweetheart, discovers him, complications naturally arise. In the course of events there are four affairs d'oeur and a kidnapping. Mrs. Austin has, however, solved the several difficult situations to everyone's satisfaction. Time of Performance, Two Hours.

Stage Manager's Guide and Orchestration on Rental

PAGEANT OF FLOWERS

Text and Lyrics by Elsie C. Baker

Music by Richard Kountz Vocal Score, 60 cents
An easy, short, and effective operetta for juveniles. While unison choral work prevails in this play, there are one or two choruses which can be effectively sung in two parts. The characters can all be taken by girls (boys can be substituted in some parts), and it can be successfully given indoors or outdoors. Several attractive dance numbers are introduced.

A group of children are happy over the recovery of their playmate, Genevieve, and are giving a reception for her. Knowing her fondness for flowers, they have compared their friend's lovable qualities each to a special flower, and have arranged to decorate a throne for her with various blooms. Choruses of Lilies, Daisies, Rainclouds, Violets, Dewdrops, Sunbeams, and Roses add color to the proceedings. Time of Performance, 20 Minutes.

THE GOLDEN WHISTLE

Words by Gertrude Knox Willis

Music by Mrs. R. R. Forman Vocal Score, 60 cents
Long a popular composer of piano teaching material, Mrs. Forman has equalled her success in this easy, effective operetta. Musical gifts were never more apparent than in this little work and it has made a direct appeal to children everywhere. A large group can be used to account for the Elves, Cardinals, Butterflies, Wild Roses, and Attendants to the Fairy Queen, and it can be staged as a throne for her with various blooms. Choruses of Lilies, Daisies, Rainclouds, Violets, Dewdrops, Sunbeams, and Roses add color to the proceedings. Time of Performance, 20 Minutes.

When the boy Beffo awakens from a nap in the forest one day, he finds The Little Old Woman before him. With the Golden Whistle which she gives him, Beffo summons all the forest folk to play with him. But the knavish White Rabbit, who takes off with the Golden Whistle, The Fairy Queen then comes to the boy's aid and the whistle is soon again in Beffo's hand. The Little Old Woman now returns. In her the Fairy Queen recognizes one under evil enchantment and restores her to her rightful self—a lovely young girl. There is general rejoicing as Beffo introduces her to his woodland friends. Time of Performance, 30 Minutes.

THE QUEST OF THE GYPSY (For a Cook)

By M. Loren Clements Vocal Score, 75 cents
Here is an entertaining musical comedy, in one act, for female voices. It can be given by ten performers and, if preferred, two of the characters can be taken by men. The one scene, a forest, is simple to arrange, and general preparations for the operetta should be comparatively easy. The music is for solo voices, contralto and mezzo-soprano (two baritones may be substituted for the latter).

The story concerns the adventures of eight young ladies, graduates of a cooking school. Having just received their diplomas, they have set out for a try at self-dependence or starvation. Arriving near a gypsy camp, they are deluded to find a kettle all ready and waiting, and take possession at once. However, they find that they must first accept a neighbor boy's offer to lend them food. While the girls go for the supplies, their leader, Isabel, remains.

The entrance of a gypsy chief is the beginning of a "love-at-first-sight" romance. Returning, the other girls are astounded at what they see. Their surprise, however, turns to happiness when the gypsy informs them that in his tribe are seven stalwarts in need of cooks. Time of Performance, One Hour.

CINDERELLA IN FLOWERLAND

By Marion Loder Vocal Score, 50 cents
An outstanding favorite is this entertaining operetta. At least thirty children, twelve of them from three to five years of age, are needed to give this work. However, many more can be used advantageously. The scenes, all exteriors, can be arranged without difficulty, and the music lies well within the range of young voices.

The story is founded on that of Cinderella, who in this case is the Daisy. Prince Sunbeam plans a ball in a nearby meadow, and his invitation is proclaimed in Flowerland. But the Daisy, alone, makes no plan to attend. Her faded gown, she fears, will never do. However, she helps all the other flowers to make ready, including the proud sisters, Hollyhock and Tiger Lily. Now appearing, the Godmother rewards the Daisy's unselfishness with a kingly lovely attire for the festivities.

Arrived at the ball, where the proud sisters have been vying for the Prince's favors, the Daisy quite outshines the assemblage. A sudden shower, however, sends them all scurrying. In the confusion the heroine loses one of her slippers which, in the end, proves her to be the lovely stranger who had won the Prince's heart. Time of Performance, One Hour.

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FALL PRODUCTIONS—ANY OF THE
WORKS HERE LISTED MAY BE HAD
FOR EXAMINATION IN YOUR HOME
AT YOUR LEISURE THIS SUMMER.

PEPITA

Text by Philip A. Hutchins

Music by Augustus C. Knight Vocal Score with Libretto, \$1.50
Augustus C. Knight, composer of the successful The Duke of Volendam, here contributes a rousing operetta with Mexico as a background. The libretto is bright and entertaining, and there are eight characters, six of whom have solo parts. The choruses are, mainly, for mixed voices. The music is in the spirit of our neighbors to the southwest and is of the kind an audience goes out whistling.

Pedro, an innkeeper, unable to meet his debt to his landlord, Carlos, conspires, instead, to marry his attractive daughter, Felipa, to the gentleman. The girl, however, knowing well that Carlos adores his lovely Pepita, will have none of it. But the situation is saved with the arrival of a rich American and his party. Complications arise with the sudden abduction of Jane, one of the American girls, who is held by Romero, a smuggler, for ransom.

Arriving at Romero's cave to arrange terms of release, the American is stunned to find Jane and the outlaw in love and determined to marry. More troubles are the result of this trying situation, but the librettist effects a final happy solution. Time of Performance, Two Hours.

Orchestration may be Procured on Rental

DAY BEFORE YESTERDAY

By Cynthia Dodge Vocal Score, 60 cents

Based on an original theme, this is numbered among the most successful juvenile operettas on the market today. The music is melodious, catchy, and easy to sing, and the staging presents no problems. Full directions are given for the song actions, and costume suggestions are also included. The action requires twelve characters, and the chorus, made up of any number of children, includes early Grecian children, Puritans, Indian boys, Civil War girls, Colonial girls and boys, and children from Medieval times.

The story concerns Betty Ann and Mary Lou. Bent upon going to a movie as the curtain rises, they are somewhat rebellious at having to do their history lesson first. While they study a large replica of their history book appears in the doorway. From its pages step children from prehistoric times, Grecians, Puritans, etc., until the girls become so absorbed with them that the movies are quite forgotten. Time of Performance, 30 Minutes.

THE NIGHTINGALE

Book by Frederick H. Martens

Music by Rob Roy Peery Vocal Score, \$1.00
Here is a musical and most colorful operetta for high school groups. Scored for mixed voices, it can be given with a small or large chorus. There are seventeen characters and the chorus is made up of courtiers, court ladies, soldiers, and attendants. But one scene is required.

The familiar Hans Christian Andersen story has been used as the basis of this operetta. It relates the story of the Emperor of China's search, far and wide, for a nightingale, the song of which he has never heard. The True Nightingale is found and brought before the ruler. But he, unfortunately, dislikes the words of the bird's chanta and turns his attention to an artificial nightingale, lately received as a gift from Japan. But the monarch's daughter has been touched by the True Nightingale's song and enters into a part of friendship with her. The Emperor has now fallen ill and is brought into the garden by his faithful attendants. The despairing daughter sends for the True Nightingale and implores her to sing once again. The bird complies with a song so sweet that death, who has hovered near, glides slowly away. The ruler is restored to health amid the rejoicing of his subjects. Time of Performance, 50 Minutes.

Orchestration may be Procured on Rental

RAINBOW'S END

By Cynthia Dodge Vocal Score, 60 cents

Here is another of Miss Dodge's successful operettas. If necessary, it can be given with fewer than two dozen children although, if available, a larger group is to be recommended. The music is among the composer's most tuneful and is in no way difficult. Costume and stage suggestions are included along with acting directions. But two simple stage arrangements are required.

The action concerns Joan and Peter, two faithful children who in every way possible help their invalid mother. In the midst of their problems they find time for an old woman who stops to beg a place to rest. In reward they are suddenly transported to Fairyland, where they hope to find the gold at the rainbow's end. But none of the realm's inhabitants can help them. However, the leader of the Rainbow Fairies, who proves to be the former old woman they befriended, reveals that the only such prize is that great reward for hard work, success.

At home again, Joan and Peter determine, then and there, to work harder than ever for their own rainbow's end. Time of Performance, 45 Minutes.

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